

# The Musical World.

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## HER MAJESTY'S THEATRE.

Mr. Lumley has at last presented us with his prospectus, which, although displaying a "late eye," wears a lively aspect and a bold. On the forehead the soprani shine luminous. They comprise Sontag, Sofie Cruvelli, Madame Fiorentini, and Madlle. Johanna Wagner. The three first named ladies are too well known to need any comments; nor need we allude to the triumphs of Sontag in Francfort, nor the wonders achieved by Sofie Cruvelli in Paris, with which every reader of the *Musical World* is acquainted. Of Mdlle. Wagner alone, as a new comer, we are bound to say something in our preliminary paper. This lady has of late years obtained the reputation of being the greatest dramatic singer in all Germany. Her successes at Vienna and Berlin have been unprecedented, and many of her admirers go so far as to say that she is a veritable second Malibran. That Mdlle. Johanna Wagner is a great actress there cannot be a shadow of doubt, seeing that for several years previous to her becoming a singer, she was the acknowledged head of the tragic school in Germany; but as she turned her attention to the vocal art comparatively a short time since, we may take leave to question that she has already arrived at that excellence, which, in almost every artist, requires the labour and perseverance of half a lifetime. We are, however, bound to yield certain credence to general rumour. Mdlle. Wagner is said to have a powerful and magnificent voice, not sufficiently high to reach the round of soprano parts—and therefore, say we, no Malibran—but capable of the highest dramatic colouring, and the most vivid expression. In characters like Fides in the *Prophete*, and Valentine in the *Huguenots*, she is said to be incomparably fine, and the former is considered her grandest achievement. Mdlle. Johanna Wagner is young, exceedingly tall, and, we believe, good looking. Her advent to this country has created much curiosity in all musical and dramatic circles. Mdlle. Wagner, we learn, will make her first appearance at Her Majesty's Theatre, as Fides in the *Prophete*.

Mdlle. Ida Bertrand, as of last year, is the contralto. Mdlle. Angri having joined Mr. Lumley's corps at the *Italiens*, we had hoped to have congratulated the director of Her Majesty's Theatre, on obtaining the services of that dashing and spirited dramatic artist. As it is, Mr. Lumley's subscribers must rest content with Mdlle. Ida Bertrand, who is a good singer of her calibre.

But where are the *seconde donne*? And echo asks "where?"

Where is the gracious and captivating Amalia Corbari, so long promised—so much desired? Where is Guiliani, the careful and musical, whom we are bound to miss in *Fidelio* and *Norma*? Nay, where is the *piquante* Feller, whom Balfe taught to sing Beethoven and Bellini in the after season? Are we to have all firsts and no seconds? Will Madame Sontag, or Madame Fiorentini lower her plume to Sofie Cruvelli, and appear in Adalgisa or Marcellina? We pause for a reply!

The tenors are as of yore—with an omission and a promise. The names stated are those of the graceful Gardoni, the correct and florid Calzolari, the positive Pardini, and the comparative Mercuriali. These be the existents. The omission is Sims Reeves—a sore omission, and an irreparable. The promise is Signor Negrini, a young and famous tenor, from the *La Scala* at Milan—a second Donzelli, if report speak true. The ratification of the engagement of Signor Negrini is daily expected. We shall expect it daily, and daily look out for it.

The barytones are more than usually strong, although we miss the strongest of all, Coletti, from the list. They include Belletti, the fellow traveller and accompanist (though no pianist) of Jenny Lind, American-laurelled; Ferlotti, whom some have courageously denominated the successor of Ronconi in Italy; Signor Ferranti of last year; and De Bassini of this year. Belletti will be welcome. His unimpeachable singing, sound musician-like skill, and correct acting, will find him, as of old, shoals of admirers. Ferlotti will be welcome. As a novelty he will be welcome; and, were he not an artist of parts, he would be welcome were it only to compare him with Ronconi, whose successor in Italy he has been courageously denominated. Ferranti will be welcome—doubly welcome, since he has resigned his principal parts into the hands of Belletti. Above all, De Bassini will be welcome as an artist of European repute, of whom the very highest things are predicated.

The basses are Signor Susini and the two Lablaches. Of Susini we know no more than that he played in Paris and did not set the Seine on fire. Every subscriber to Her Majesty's Theatre, every visitor will be delighted to hear that the king of bassi, the glorious Lablache, still shines prodigiously in the prospectus; nor will any subscriber, or visitor, fail to receive pleasure from the retention on the establishment of the indefatigable, zealous, and painstaking Frederick.

It is with untold satisfaction we announce that Balfe is again at the head of the musical department. Many and various were the rumours about a new successor to Balfe as conductor of Her Majesty's Theatre; but we, who knew the difficulty of providing a competent person to fill Balfe's place, put no trust in rumour, and held to the belief that Balfe would return to his old post.

The engagements for the ballet are big with import. The great names are Cerito and Carolina Rosati. Carlotta Grisi, the Emperor permitting, is also promised. Mdlle. Guy Stephan and Mdlle. Louise Fleury figure in broad type; while, among the lesser choregraphic deities, we espy, with gratification, the names of the charming Demoiselles Rosa, Mathilde, Lamoureux, Emalie, Jenny Pascales, &c.

Monsieur Paul Taglioni no longer presides at the head of the ballet. His place is supplied by M. Cortesi. M. Petit still officiates as *regisseur de la danse*. Mr. A. Harris is at his old post, as director of the *mise en scene*; Mr. Charles Marshall presides over the painting department, and Madame Copere over that of the costume. Finally, Mr. D. S. Sloman is principal machinist, and Mr. Bradwell head of the property department.

The season will commence on Tuesday next, with *Maria de ohan*, in which Signor Ferlotti will make his first appearance; to be followed by a new Spanish ballet, entitled *El Duende*, in which Mdlle. Guy Stephan will make her first appearance since her engagement at Madrid.

And thus far of the promises held forth in Mr. Lunley's prospectus for the season 1852.

It will gratify no small portion of our readers—who, we take it, are frequenters of the opera in the Haymarket—to learn that Mr. Nugent, the attentive and polite, will still be found at the box-office.

#### MR. STERNDALÉ BENNETT'S CONCERTS.

The series of concerts, brought to a conclusion on Tuesday the 16th instant, has been superior to any which this accomplished musician has previously given. The last was the best of the three, and the Hanover-square rooms were densely crowded by such an audience of connoisseurs and professors as, perhaps, Sterndale Bennett alone is able to attract together. Success was never more thoroughly merited. Sterndale Bennett was the originator (in 1842) of those performances of classical chamber music, by the great composers for the pianoforte, to which the art and its professors are so much indebted, and which, of late years, have been so greatly in vogue. The best pianist and the best composer for the pianoforte this country has probably known, no one could be more fitted to set the example; and if works once confined to the student's library, although acknowledged superior to anything else belonging to this special and important branch of the art, are now widely diffused and popular, it is

certainly due to Sterndale Bennett, who not only was the first to venture on producing them in public, but, now ten years have passed, remains without a superior among the foreign and English pianists that have followed in his steps. The programme of the last concert was as follows:—

##### PART I.

Trio, in E flat, for pianoforte, clarinet, and tenor Mozart  
Fugues, pianoforte ..... J. S. Bach and Handel  
Ballade, "Le Berger sur la Montagne, clarinet  
obligato ..... Schubert  
Trio, for pianoforte, violin, and violoncello (Theme  
and Variations, in E flat, Op. 44) ..... Beethoven

##### PART II.

Sonata Duet, in A minor (MS) for piano and  
violoncello, (first time of performance) ... W. S. Bennett  
Lieder ohne Worte, pianoforte ..... Mendelssohn  
Sacred Duets, Nos. 1 and 2, "Remember now thy  
Creator," and "Let thy mind be upon the  
ordinances of the Lord" ..... W. S. Bennett  
Sonata, No. 1, Op. 30, in G major, pianoforte and  
violin ..... Beethoven

It is unnecessary to enter into any description of Sterndale Bennett's talents as a player, our opinion of which has been so frequently stated, and in such high terms.

The most interesting feature in the programme was the new sonata of Sterndale Bennett, who writes so little now, that a fresh work from his pen can hardly fail to attract a more than ordinary share of attention. The sonata is in all respects worthy of Sterndale Bennett's reputation as a composer. The first *allegro* (preceded and followed by a short *andante*), and the *finale*, a rondo in the pastoral style, are both movements of pretension, developed in a masterly manner, and bearing incontestable marks of their origin, although original in their form and ideas. The minuet, a shorter and simpler movement, enchants by a quaintness which is utterly unaffected. This, the favourite *morceau* with the audience, was unanimously encored. If perfect execution could have insured the success of a new piece, the performance of Sterndale Bennett and his admirable coadjutor, Piatti, would have placed it beyond a question in the present instance. Happily the merit of the composition was quite on a par with the beauty of the playing. The *Lieder ohne Worte* were as popular as ever. Mr. Bennett made a selection which pleased so much that he was compelled, by general demand, to return to the pianoforte and play some more. The concert was agreeably varied by the vocal pieces, well rendered by Mrs. Enderssohn and Miss Mary Rose, a promising student in the Royal Academy of Music.

#### EMILE PRUDENT.

In announcing the arrival of this pianist, one of the most distinguished performers of the modern romantic school, and the legitimate successor of Sigismund Thalberg—from whom, nevertheless, he differs in many respects, by certain elegant specialties exclusively his own—we are disclosing a valuable piece of information to all concert-givers, and all concert

societies, metropolitan and provincial. M. Emile Prudent has brought with him a series of new compositions, with which he will, of course, make the musical public acquainted during his sojourn in London. The Philharmonic Societies, new and old; the Winter and Summer Unions of Mr. Ella; the Beethoven Quartet Society; and the Quartet Association of MM. Sainton, Cooper, Hill, and Piatti, will doubtless be on the look out. M. Prudent will also be ready. He is armed "cap-a-pie," from head to foot, at all points.

#### ALBERT SMITH'S MONT BLANC.

Since our last the pleasant Albert has ascended Mont Blanc every evening (except Sunday), besides Tuesday and Saturday, in the afternoon. His audiences have been delighted beyond measure. The best proof of public satisfaction is the crowds that flock, on every occasion, to the Egyptian Hall. There is no getting in; or, if you get in by a miracle, there is no getting out. As for a stall, we wish you may get it, unless you apply a week in advance.

Great as was the vogue of the *Overland Mail*, that of *Mont Blanc* is far greater. If Albert Smith made a little fortune by the first he will make a big one by the last. For the provinces it is the very thing, and no doubt Albert will in the course of time take *Mont Blanc* with him into the country. At present, however, there is no sign of an ebb to the ocean of silver and gold, which flows into the Egyptian Hall, like an ever advancing tide. Albert would be a fool to leave till the ebb comes; and Albert is no fool "not by no means."

*Bref*—Albert Smith and Beverley have surpassed themselves, and each other, at Mont Blanc. Albert got a complete survey of the hill from the top, Beverley from the bottom; Albert looked down, Beverley up. It is not surprising, therefore, that Albert should be down and Beverley up to snow, not to say "snuff," and that they should have climbed upon the best ways and means of amusing John Bull—be he Cockney, or barley corn, Pall Mall dandy, or Chesterchaw-bacon.

#### A TABULAR VIEW OF THE CHRONOLOGY OF MUSICAL COMPOSERS.\*

- 1480. Josquin de Prez.
- 1510. Luther.
- 1530. Tye.
- 1540. Tallis.
- 1560. Orlando di Lasso, Gioronimo Converse, Luca Marenzezo, Palestrina, Farrant.
- 1580. Bull, Weelkes, Este, Monteverde, Morley, Bird, Wilbye, Dowland, Peri, Emilio dal Cavaliero.
- 1610. Gibbons, Ford.
- 1630. Allegri, Batten, Child, Cesti, Carissimi, Luigi Rossi, Bassani.
- 1670. Lulli, Wise, Aldrich, Kerl, Humphries, Purcell, Lock, Rogers, Blow, Scarlatti.

\* Partly extracted from —, by Aurelian.

- 1690. Goldwin, Lotti, Clark, Clari, Vinci, Colonna, Chreyghton, Steffani, Corelli, Gasparini.
- 1710. Wagenseil, Geminiani, Green, Astorga, Keiser, Marcello, Durante, Graun, Handel, Croft, Leo, Arne, J. S. Bach, D. Scarlatti, Pergolesi, Caldari.
- 1740. Rameau, Tartini, Alberti, J. C. Bach, W. F. Bach, C. P. Bach, Jomelli, Galuppi, Guglielmi, Giardini, Terradellas, Gluck, Boyce, Hasse, Paradies.
- 1780. Crispi, Paer, Vanhall, Abel, Steibelt, Gretry, Viotti, Piccini, Sacchini, Bocherini, Paissello, Cimarosa, Meyer, Beethoven, Kozebuch, Pleyel, Haydn, Mozart.
- 1800. Vogel, Cherubini, Hummel, Cramer, Kreutzer, Clementi, Mayseder, Winter, Moscheles, Auber, Dussek, Meyerbeer, Weber, Mendelssohn, Rossini.

#### ROYAL ACADEMY OF MUSIC.

The first concert, "for the exhibition of the students," took place on Saturday afternoon, at the Hanover-square room, in presence of a very full audience. That this was literally a concert "for the exhibition of the students" will be gathered from the following programme.—

##### PART I.

- Sacred Cantata (MS.) ... Dr. Steggall, Ass. R.A.M.
- Concerto in G Minor—Pianoforte, ...
- Madame de Vaucheran. . . . . Mendelssohn Bartholdy.

##### PART II.

- Dramatic Concerto—Violin, Mr. Clementi . . . . . Spolr.
- Song—"What though I trace," Miss Rose. ("Solomon") ... Handel.
- Chorus—(MS.) "Sing ye merrily unto God." ... Miss Spratt, Student of the R.A.M.
- Song—"Jerusalem." Miss A. Dolby. ("St. Paul.") ... Mendelssohn.
- Song—"O Lord have mercy," Mr. Gray ... Pergolesi.
- Andante and Finale—Pianoforte (MS.) Mr. Banister, Associate .. Banister.
- Song—"Now Heaven in fullest glory shone," Mr. Blake... Haydn.
- Chorus—"Gloria in excelsis," from Mass in C. Principal parts by Miss Buckland, Miss Sophy Law, Mr. Swift, and Mr. Blake .. Beethoven.

Conductor, Mr. C. Lucas. Principal Violin, M. Sainton.

This kind of programme every friend of the institution—ourselves among the number—has been vainly advocating for years past. That it has been obtained at length is due, we have little doubt, to some late and wholesome addition to the counsels. Only by such programmes can the public become acquainted with the progress of the pupils, and without this it is impossible to judge of the real value of the institution. The result of the first concert must be set down as decidedly promising. It is true, that only one of three new compositions submitted gave evidence of more than ordinary talent; but that one was enough to justify the policy which placed them all before the tribunal of public opinion. The chorus of Miss Beard Spratt may be dismissed as an effort in which a certain cleverness is evinced, with an utter absence of idea. The best part is the *soprano* solo, "Thy way, O God, is holy" (sung very well by Miss Jackson), with clarinet *obligato*, in which the melody, if not new, was clear and flowing. The fugued *finale* (chorus), "The Lord of Hosts," is too



long and too confused; nor was it rendered more intelligible by the very imperfect manner in which it was executed. The *andante* and *finale* of Mr. Banister (from a pianoforte concerto, we presume) disappointed us. Some earlier works of this young gentleman had induced us to expect more from him as he advanced; but hitherto he has failed to realise this hope. The present work is bald in idea, and meagre in its combinations. The absence of new thought was not atoned for by any exhibition of cleverness in the instrumentation, or of ingenuity in the passages. It was, however, well played by the composer, and well accompanied by the band. The happy exception was Mr., or rather Dr. Steggall's *cantata*, a work of high pretension and more than common merit. It may be stated, that it was not the present *cantata* by which Dr. Steggall won his degree, but another, written in eight parts throughout, which has yet to be heard in public. What Dr. Steggall (who is a very young man) wants at present is precision of style. Whether he has in him the elements of originality remains to be seen. We fear not, but shall be glad to be convinced to the contrary. The words of the *cantata*, performed on Saturday, are taken from the 33rd Psalm. The form is similar to that of the psalms of Mendelssohn. Dr. Steggall has already made remarkable progress in two very important branches of the art—that of part writing for voices, and that of scoring for the orchestra. In both he attains clearness and fullness, without, however, any striking novelty of effect. The opening chorus, "Rejoice in the Lord," displays the best qualities of his style in a remarkable degree. The duet, for two sopranos, with harp *obligato*, "Praise the Lord with harp," is melodious, and was nicely sung by Misses Street and Freeman, Miss Vining taking the harp. The tenor air, "For the word of the Lord," which has a well written *obligato* for the violoncello, was sung with great feeling and expression by Mr. Swift. A choral fugue, in D major, "He gathereth the waters," a clever example of florid counterpoint, does not sin, like most fugues by young composers, in excess of modulation. A bass air (sung by Mr. Blake), with chorus, "Let all the earth," is appropriately solemn, and the occasional employment of the choir, without accompaniments, has a good effect. "Blessed are the people," chorale, or psalm tune, is a fair specimen of four-part writing for voices, unaccompanied; and the following chorus, "The Lord looked down" (in F), although a little spun out, has a vigorous and well developed theme, which is skillfully treated, besides some ingenious points of imitation. The double quartet, "Behold the eye of the Lord," for four sopranos, two tenors, and two basses, has many good points, but appeared to us hardly so clear as the rest, which, in a great measure, may be laid to the inefficient manner in which it was performed, and the difficulty of executing an elaborate piece of part-writing, for eight voices, without accompaniments. The duet for *soprani* (Misses Jackson and A. Dolby), "Our soul hath patiently tarried," with another harp *obligato* (Mr. L. N. Schröder), which is in the same key as the first duet, is vocal and flowing, but too lengthy for its position in the score. The concluding chorus, interspersed with *obligato* parts for solo voices (Misses Bertha Street and Freeman, Messrs. Swift and Blake), is very long, but the concluding part, which begins in the original key of the *cantata*, with a recurrence to the first theme of the opening chorus, on the words, "Rejoice in the Lord," is very bold, and worked up with great spirit. On the whole, this *cantata* will decidedly add to the reputation of its

composer. The execution was creditable, but might have been better. The band and chorus were by no means invariably correct, while the soloists lost their equilibrium in the double quartet without accompaniments. The work was greatly and deservedly applauded.

The two solo instrumental performances were both good. Madame de Vaucheran, in Mendelssohn's first concerto for pianoforte and orchestra, displayed many good qualities—a light touch, a clear and agreeable tone, neat execution, and a very unaffected style. Her fault was an occasional disregard of time, which made it difficult for the orchestra to accompany her. Mr. Clementi promises well, and in many parts of Spohr's fine *concerto* played very finely. His tone is good, his style devoid of exaggeration, and his execution shows a well-regulated mechanism. He has not yet attained a command of the *staccato*, nor are his octaves and double-stops, always in tune. It was perhaps, however, scarcely prudent to select such a difficult *morceau* as the dramatic *concerto* of Spohr. Both of these performances were received with favour, especially that of the lady. The other vocal pieces require no particular notice. Miss Rose has improved. Mr. Gray must endeavour to get rid of a kind of slurring in his singing which belongs to the maudlin school. Mr. Blake has a good bass voice, but does not yet employ it to advantage. Miss A. Dolby, who made her first appearance on this occasion, though very nervous, could not conceal a voice of remarkably sweet quality, and a correctness of intonation, which, in the beautiful air from *St. Paul*, where there are so many sustained notes, is indispensable. The *debut* of this young lady was quite successful, notwithstanding her timidity.

To conclude, this concert was a step in the right direction. The band has improved, but wants still further improvement; the chorus is efficient in the female department, but not efficient in the male; these and other defects, however, are easily remedied when there is the will; and, we think, the will has begun to display itself recently.

#### A FIRST IMPRESSION OF THE GENIUS OF HECTOR BERLIOZ.

By E. Holmes, Author of the "Life of Mozart."

"Since the first production of *Fidelio* in England, we have listened to nothing with such excitement and enthusiasm as to some of the compositions of M. Berlioz, performed in his very interesting concert, on Monday, at Drury-lane. The discovery of a new pen in the art, exercised in the highest and most serious departments of music, with all the grave intention of a Beethoven or a Gluck, and in his lofty and independent walk realising effects which delight the imagination, and warm the sympathies of the hearer, is no slight event. We the more cordially acknowledge the powerful impressions made upon us by this first hearing of the compositions of M. Berlioz, because we went among the most mistrusting and infidel of the audience. Detraction and false criticism in professional whispers and newspaper paragraphs had predisposed us to expect a critical penance on the occasion; and this coupled with a somewhat pardonable unwillingness hastily to believe in original genius, or that the implements of the great German masters had passed in reversion to a Frenchman, rendered us anticipative of anything but pleasure. Surprise and gratification were complete, as all these prejudices were dispersed before the beautiful, the original and poetical effects of the music; and we can only say, that if Berlioz is not Beethoven, he who can maintain such an activity of attention during four hours, by the frequency of original and interesting conceptions, must be a worthy

follower of that master, and a poet musician of no common stamp. We left the house with an earnest desire to hear the whole of the music again, and as soon as possible. Compositions that are not only new in their plan and ideas, but which exercise an immense orchestra and chorus in perpetually new combinations, involve a responsibility in the hearing which is not very easy to fulfil on a single occasion. We are glad to have been thus dazzled by novelty in a variety of directions, and often to have laboured under a sense of imperfect admiration. It gives good promise of future pleasure.

"The concert of M. Berlioz was performed on the stage by 250 vocal and instrumental performers, and the execution of the elaborate and difficult music was alike creditable on the part of the orchestra, the solo singers, and the chorus. The first part comprised an overture to the *Carnival of Rome*, a romance called the 'Young Shepherd,' sung by Miss Miran, and a symphony called *Harold*, in four parts, with an obligato part for the tenor, played by Hill. The second part contained the first and second acts of *Faust*; and for the third, we had a cavatina from *Benvenuto Cellini*, sung by Madame Dorus Gras, a chorus of 'Souls in Purgatory,' from the Requiem of M. Berlioz, and the finale of a triumphal symphony.

"Throughout the whole of these compositions, the most honourable ambition of the artist is evident; there is no descent to vulgarity, or appeal to the common ear. Even in the songs, an elevation of style, and an originality of design, which the musician will best appreciate, are perceptible. It has been said that Berlioz has no melody. How then does he contrive to fix the attention of his hearers for hours? The fact is, that he has melody—though not of the conventional standard—and he knows how to set it off, too, by exquisite harmonising and effects of instrumentation. We confess that, to our taste, some of the most beautiful things of the evening were the choruses from *Faust*, in the second part. The Easter Hymn is a noble composition. Recollection of the situation of this hymn in the original tragedy made us expect mere simplicity; but the piece is extraordinarily developed. When the voices of the men succeed those of the women in pealing choral grandeur, an immense effect is produced from the original treatment of the harmonies and intervals of the voices. Here, too, is a long and masterly pedal point well worth hearing. There was also in this part another beautiful and melodious chorus, succeeded by a sylph dance, so exceedingly fanciful and pretty, that the audience could not fail of enjoying it. The chorus of Souls in Purgatory, in which the voices in octaves keep up a little plaintive monotonous phrase on the dominant of D minor, while the instruments continue, in the fugued style, a stream of severe counterpoint, is highly interesting and effective. The word original is too feeble and conventional to describe the effect of these works, which are pure creations. Then, in the second part, we had also a song of *Mephistophiles* admirably accompanied by brass instruments, a beautiful symphony, illustrative of the aerial flight of Faust and his companion, and an Hungarian march, changing major and minor alternately, so triumphant and animating, that it would do honour to Beethoven. This march was even lately on the point of revolutionising Hungary. It was received with stormy enthusiasm, and played twice without hesitation. Many other things would have been re-demanded had time and consideration of the fatigues of the composer and performers permitted. The music demands incessant attention from the orchestra, and an unnoted accuracy and finish in the execution of difficult traits.

"The mere physical result of this extraordinary performance puts the stamp of a great master on Berlioz. No man, by the resources of noise, of contrast, or of studied effect, is able to elevate the spirit of another man. The greater the means employed, so much the more fatal and imminent is failure. The heart is not dilated or the breath suspended on light occasions, and when such a state of sensibility is excited, we may be sure that feeling and imagination have been at work before. The musical world, who are prepared to go all lengths with the poetry of the art, and in opposition to those school dogmas which hold music in everlasting trammels, should hear Berlioz. They will see that the peculiar novelty of his mind and fancy are unfitted to the shackles of systems, and thank him for his courage in resisting them. This was an effort due to his own self-estimate, and he has carried it

out during twenty years with indomitable resolution and perseverance. He has shaken the thrones of professors in conservatories, and won in a battle in which every unworthy art and ungenerous imputation have been used to put him down. There is no fear of the purity of the art being endangered through the example of Berlioz. Avarice cannot be tempted by it, for men do not get rich by composing great symphonies and choruses; and as for the pretension of mere idle vanity, that is soon flogged off the stage. The muse of high composition is still wooed in the beggar's garb. Three things effectually allay our fears of any influx of daring offenders to subvert the orthodoxy of the symphony. First, the difficulty of composing, then of bringing the work to a hearing, and, lastly, of paying the expenses. These are labours of Hercules, tremendous enough to deject any mean spirit; and he who accomplishes them deserves to enjoy his freedom unmolested. It must be the effect of real merit, and of circumstances concurrent with the progress of music, which, after twenty years of eventful artist life, places M. Berlioz, not from any speculation of his own, at the head of a large orchestra and chorus at Drury-lane. He does not come out under the auspices of a coterie, or the patronage of the Philharmonic Society, but appeals at once to the suffrages of the public. His whole quiet course shows a man who despises a puff and all the mean arts of notoriety. But nothing has ever more surprised us than the disingenuousness of the criticism that could so long have obscured the existence of his extraordinary powers. Paris is probably the most unfortunate city in Europe for an artist of genius to obtain his true position. But it will be for the honour of England to place the stamp on this master; and if the public support concerts enough to make him known, we do not fear it. We earnestly trust that this will be done. It is matter which ought to be dealt with in the spirit of history, and with a great superiority to national considerations. The occasion gives fresh life to criticism, a duty rendered irksome by the little novelty which its daily routine presents. There is peculiar pleasure in awakening the public to a sense of powers still capable of the noblest fruits under due encouragement, and of asserting ourselves on the side of any truth held in debate. We hope that Berlioz may still revive the torpid genius of composition, and enjoy his well-worn laurels.

"In preferring the vocal to the instrumental compositions of M. Berlioz, as generally more compact and complete in the design, we unconsciously recognize the progress of his genius—its regular march of novelty and improvement. The symphony called *Harold*, was written long before *Faust*, and does not, in completeness as a symphony, realize the effect of the vocal fragments. The idea of a symphony with an obligato tenor part seems proposterous. To exchange the usual form of Allegro, Adagio, Scherzo, etc., for an *affiche*, entitled 'Harold on the Mountains'; 'Scenes expressive of melancholy, happiness, and joy'; 'March of pilgrims singing their evening prayer'; 'The mountaineer of the Abruzzi to his mistress'; etc., alarms conventionalism. But listen to the artist as he proceeds—the solemn opening and effect of the basses, the picturesque and characteristic melodies of the wind instruments, with the original employment of the tenor obligato in passages full of interest, and your attention is rivetted, you are convinced that this is no work of ambitious eccentricity.\*

\* "The obligato tenor part in his symphony was composed for Paganini, who had latterly taken up the 'grand viola.' The generous interest of Paganini in the young composer, his noble gift, and, above all, the terms in which he conveys it, do honour to his memory. In the history of music there is scarcely a parallel to this incident, which is alike elevating to both parties. Paganini's expressions in the accompanying letter are peculiarly remarkable at this moment. Here is the translation of his Italian letter:—

"Mon cher ami,—Beethoven mort, il n'y avait que Berlioz qui pût le faire revivre; et moi qui ai goûté vos divines compositions dignes d'un génie tel que vous, je crois de mon devoir, de vous prier de vouloir bien accepter, comme un hommage de ma part, vingt mille francs qui vous seront remis par M. le Baron de Rothschild sur la présentation de l'incuse. Croyez moi toujours votre affectionné.

"Paris, le 18 Décembre, 1838. NICOLÒ PAGANINI.  
Berlioz is a native of Grenoble, and by the locality of his birth-place seems almost as narrowly to have escaped being a Spaniard as Mozart did being an Italian."

Various are the springs of musical thought in different minds. It is Berlioz's province to paint, and nature leads him in the new paths of her unfailing variety. The charm and influence of the classical masters are revived in him in new combinations. There is great poetical extravagance and daring in the music, but hard and painful harmonies and laborious originality there are not. Good things occur sufficiently often to keep the mind ever active. The last movement of the symphony called 'Revels of Brigands,' is the one in which, perhaps, he has least carried out his intention. His instrumentation is dazzling and beautiful. The instruments appear in a new order of arrangement in his composition. The double bass gains a great importance; it is always independent, and is sometimes written in first and second parts. The effects of this instrument were admirable. The harp, too, was released from its eternal common-place arpeggios to be employed in a few effective and interesting notes. The wind instruments are employed with like originality, and a distinctness in their several systems, which was particularly worthy of notice in the first overture.

"During the performance, we were scarcely once reminded of any other music—except for a casual effect the Symphony in A of Beethoven. With respect to the plaint of the 'Souls in Purgatory,' there exists a Madrigal of Durante on that subject, and in the last chorus of Cherubini's Requiem in C minor, the idea of the eternal repose of death is expressed in a long-continued phrase of monotony. But nothing of this touches the honourable independence of Berlioz. His nature is evidently impassioned—his idiosyncracies marked and characteristic. The grave and large manner of handling which is perceived in the movement of his basses and parts does not exclude in him a large range of fancy and feeling—the tender—the light and sportive. We feel convinced that renewed hearings of his works will confirm him in opinion as an artist capable of fulfilling the vast responsibilities of his mission, that he will extend the sphere of music, and place its powers in a new light—a consummation devoutly to be wished."—*From the "Atlas" of Feb. 12, 1848.*

#### MUSIC AT MANCHESTER.

(From our own Correspondent.)

##### MR. J. T. HARRIS'S CLASSICAL CHAMBER CONCERTS.

###### Programme.

Grand Trio (Pianoforte, Violin, and Violoncello), Moderato, Larghetto, Scherzo, Vivace, in E Minor, Op. 119, *Spohr*. Selection (Pianoforte), Wiegenlied, in G flat, Op. 13, *Henselt*. Lieder ohne Worte, in E and A minor, *Mendelssohn*. Grand Sonata, (Pianoforte and Violin), Andante Sostenuto, Presto, Andante con Variazione, Presto, in A, Op. 47, *Beethoven*.—Second Part—Grand Trio (Pianoforte, Violin, and Violoncello), Allegro Moderato, Poco Adagio, Allegro, in A flat, Op. 52, *Mayseder*. Solo Violoncello, from Rossini's "Stabat Mater," *Lidel*. Selection (Pianoforte), Preludes, in F and B Flat, Op. 28, Grand Polonaise, in E Flat, Op. 22, *F. Chopin*.

We attended the first of the concerts given by Mr. Harris, as above, on Thursday evening, the 18th instant, in the Library Hall of the Manchester Athenæum. The room is by no means ill-adapted for Chamber music, although the adornment of walls with rows of shelves filled with many hundred volumes of books, is, to say the least of it, somewhat novel and incongruous in a concert-room, and the platform is raised too high above the audience; else the room is well lighted, and the music was well heard in it. The audience was but slender, although highly respectable. We understand Mr. Harris's subscription list is fairly filled; so, doubtless, many subscribers were accidentally absent on this the first night of the series. As a whole, we must speak of the concert in very high terms. Mr. Harris himself fairly astonished us by his talent as a pianist, and his tact and taste in getting up such a concert—the selection, as will be seen, was of a high order, the highest in this class of composition. *Spohr's* grand trio, which opened the concert, demands talent of no ordinary character to give it with effect; the second movement, "Larghetto,"

and the third, the "Scherzo," pleased us the best, although, perhaps, less difficult than the finale "Vivace." The scherzo is quite a display for the pianoforte, and, chiefly on Mr. Harris's account, obtained an encore. The selection which followed, also, showed Mr. Harris to be master of various styles of music for his instrument. The last piece—Mendelssohn's song without words, in A minor—was brilliantly played, and most unanimously encored. It has a rapid passage in chords for the left hand, which is very effective. Beethoven's A minor sonata (Op. 47), was a great treat, notwithstanding the vivid recollection of its splendid performance on more than one occasion at the Assembly Rooms by Ernst and Hallé. Baetens and Harris played it as though they loved the task they had set themselves, and all the favourite movements—the well-known Tremolo, and the lively Presto—with its dance-like tune so playfully yet beautifully treated—were all listened to with delight, and rapturously applauded. Mayseder's Trio was a pleasing example of another school, and was well played by Harris, Baetens, and Lidel. Lidel then gave the "Cujus Animam," from the Stabat Mater of Rossini, most expressively as a solo on the violoncello, a sort of thing we would much rather listen to than the most difficult of concertos for that favourite instrument. Mr. Harris wound up the concert, at a late hour, with another selection of pieces for pianoforte solo, two preludes, and a grand Polonaise of Chopin's—the last sadly too long—after the full pieces which had been given during the evening, and the two encored movements. But the audience seemed highly gratified, and staid to the last; so we think Mr. Harris may congratulate himself upon the successful issue of what might at first seem a doubtful experiment—that of following a man in the same school and of so high an order as Charles Hallé—in giving Classical Chamber Concerts.

A very good undress concert was given on the 17th at the Concert Hall, when Beethoven's glorious C minor symphony was given entire with great effect, and Mendelssohn's *Midsummer Night's Dream* music, beginning with the overture, and closing with the wedding march.

#### Reviews of Music.

"MOONLIGHT"—Duet—Words by Desmond Ryan—Music by Frank Mori.—Cramer, Beale, and Co.

This is an easy emanation from fruitful fancy. Mr. Frank Mori has a theory that he must write light music to become popular. He arraigns fugue as pedantic, and leaps lithely out of its trammels. The duet before us, which we have pronounced an easy emanation of a fruitful fancy, is surely a case in point. Mr. Frank Mori, resolving to allow his music to sport unfettered, has completely thrown off the shackles of scholastic training, and, rising from the embraces of *insouciance*, his muse has incontinent been accouched of a bagatelle. But, considered as a bagatelle, which is the only way to consider it, this duet fails in nothing. The simplicity of its melody being natural, not affected, brings it at once home to every ear, while the simplicity of its accompaniments being natural, not affected, bring them at once home to every finger. Bref—Mr. Mori's duet is at once singable and playable; suited to the smallest capacities, without anything to offend the biggest. It is, moreover, pretty, and conveys the sentiment of the words naturally and well—although, as we have heard, the words were written to the music, not the music to the words. It is equally a result of that easy lyricism, for which the author has been praised, and that engaging *bonhomie* for which the tunes of the composer disdain to be tied exclusively to any particular sentiment whatever. We recommend the duet, however, as a very successful initiation of the light and fluent school of the modern Italians.

"VOCAL GEMS OF FOREIGN OPERAS"—Twelve Songs, adapted with English Words to the most Favourite Airs in the Foreign Operas—The Poetry written by Stuart Farquharson—The Music adapted and arranged by S. Nelson.—Leoni Lee and Coxhead.

The object of this compilation is clearly defined by the title—



page. It is enough, therefore, to say, that both Mr. Stuart Farquharson and Mr. S. Nelson (the well-known composer), have performed their tasks with eagerness. In facilitating the original accompaniments for the pianoforte, however, Mr. Nelson should be careful not to alter their character and meaning by the insertion of passages of his own, utterly at variance with their style,—such as the common-place cadence for the left hand, introduced in bar 4 of the first line of the symphony, to the “Voi Che Sapete,” (Anglice—“My Cottage Home”) transposed a third below; and again, further down in the accompaniments, still more should he eschew vulgarly altering the text of the melody to suit the English paraphrase, of which several flagrant and unpardonable instances occur in Mozart’s lovely and perfect song. To lay profane hands on such a divine melody, argues an utter want of feeling, and an utter absence of respect for the greatest genius which has adorned the art, on the part of him who lays them. Hands off, Mr. Nelson! We care little about your interfering with *Nino*, *Stradella*, or *Torquato Tasso*; but when it comes to *Figaro* and *Don Giovanni*, we cannot refrain from exclaiming, “*Aux armes, à bas le meurtrier—à bas le scelerat, il egorge nos maîtres, il blasphème contre les dieux de musique—Away with him—let him be consigned to utter dungeons—let him be buried quick, with the execration of every lover of music for his epitaph, and a pair of donkey’s ears to ornament his mausoleum!*” We have narked *Don Giovanni*, and with reason, since, infamously as Mr. Nelson has treated the song of Cherubino, he has still more scurvily handled the aria of Don Ottavio, “*Il mio tesoro*,” (Anglice—“*Hope always for the best*”), which, not satisfied with maiming, lopping, and pummelling, a third below, until it is no longer recognisable as Mozart’s, in defiance of the Tuscan tongue he entitles “*Il mio tesoro*.” Let us recommend the spirited publishers, Messrs. Lee and Coxhead, to whose kindness we are much indebted for the entire collection of twelve of the “*Vocal Gems of Foreign Operas*,” to expunge from the list the two songs of Mozart, blots upon the collection—nay, blotches. Let them blot out—nay, blotch them. We have furiously burnt our copies of these two. Let Messrs. Lee and Coxhead furiously burn their copies, and furiously melt their plates, or punch preposterously from the surface the peccant points; blow out the brutal bars, until there remains of them no vestige; open the soldered plates; and let them forthwith imprint. Two songs of Mr. Nelson as something most likely to differ in every respect from the music and manner of Mozart.

We regret to have been obliged to speak thus furiously about anything connected with such an eminently useful publication as the “*Vocal Gems of Foreign Operas*,” which, by familiarizing amateurs of moderate capacity with the florid and unfamiliar school of Italian music, help them to improve their taste and enlarge their means of enjoyment. Of all the other numbers we can speak well; and, conscientiously, we can recommend them well. Here is the catalogue of them. Our lady readers with little voices, and little hands, (and little spinnets) may pick and choose:—

- |   |                             |
|---|-----------------------------|
| No. 2, “I carved my name upon a tree”           | ( <i>Lucrezia Borgia</i> ). |
| No. 3, “There’s something for each to love”     | ( <i>Florentine Air</i> ).  |
| No. 4, “Mid roses sweet”                        | ( <i>Lucrezia Borgia</i> ). |
| No. 5, “My father’s halls”                      | ( <i>Bohemian Air</i> ).    |
| No. 6, “My favourite bird”                      | ( <i>Nino</i> ).            |
| No. 8, “The stream that round my cottage flows” | ( <i>Lucrezia Borgia</i> ). |
| No. 9, “Childhood’s truant days”                | ( <i>Joseph</i> ).          |
| No. 10, “A beautiful and happy time”            | ( <i>Stradella</i> ).       |
| No. 11, “When joy with time went hand in hand”  | ( <i>L’Eksir d’amore</i> ). |
| No. 12, “Heart’s musings”                       | ( <i>Torquato Tasso</i> ).  |

It will be seen that we have omitted, purposely, 1 and 7, which we re-recommend to Messrs. Lee and Coxhead, as also to Mr. Stuart Farquharson, and still more stringently to Mr. S. Nelson, to expunge from the catalogue, as wholly antagonistic to its excellent intentions. The “*Vocal Gems of Foreign Operas*” will then constitute a pleasant addition to the musical boudoir. Although, be it clearly understood, that we strongly object to the

system of altering music of any composer to suit any purpose whatever. A system which is radically bad, should be obstinately opposed by every sincere lover of the art. A much more appropriate title for the collection would be, “*Poor Parodies of Popular Pieces from Foreign Operas; with New Words, Foreign to the Intentions of the Poets; and New Accompaniments, Foreign to the Intentions of the Composers*.” By S. F., and S. N., Dedicated without permission to the Poets and Composers Parodied.” The title would be a long one, but it would be appropriate.

No. 1.—*TARANTELLA*—Morceau de Concert, for the Pianoforte—W. T. Best.—T. Chappell.

No. 2.—*ALLEGRETTO PASTORALE*—For the Pianoforte—W. T. Best.—Addison and Hollier.

If the aim of Mr. Best, in the composition of No. 1, were to write a difficult Tarantella, he has succeeded. His Tarantella is, without excepting even Chopin’s, which is not so difficult, the most difficult we ever touched. We say nothing of tenths, and such like extensions; nor of octaves, thirds, sixths, triple chords, &c., although we might say a great deal, since there is a great deal of them. The last four pages, indeed, if they are to be played in *tempo di tarantella*, appear to us simply impossible. We should like to hear Mr. Best himself play them upon the organ, although the tarantella is written for the piano. This difficulty started, or rather, stated, we must admire the musician-like structure, and vigorous feeling for full and varied harmony, which Mr. Best’s Tarantella presents. Nevertheless, we would ask, in page 9, line 6, bars 2, 3, why in bar 2 the same note is marked B sharp which in bar 3 is marked C natural? If there be any difference between B sharp and C natural, it cannot be both. If it be B sharp, it cannot be C natural; and if C natural, not B sharp. Nor can it be either indifferently, since, if either indifferently, it becomes neither, or a note mongrel. We find, also, in the last page, the same discrepancy, the self-same chord being repeatedly changed from C natural, E, G sharp, C natural—to B sharp, E, G sharp, B sharp; why, we cannot divine, nor wherefore. Nevertheless, Mr. Best’s Tarantella is bold, impetuous, and in E minor; and, we doubt not, if played by such a man as Charles Hallé, although impossible, it would be effective—that is, if well played. For our own part, we have abandoned it as hopeless, but we recommend it to those who have long fingers, strong wrists, lithsome touch, and supple muscles. For our own part, though a good tarantella and a fierce, we shall not play it in public, although it is a striking tarantella, and asks for an easy grasp. It is good music, though difficult.

No. 2, “*Pastorale*,” is quite another matter. With the same musical erudition, and harmonious intrepidity, there is here what is wanting in the “*Tarantella*”—a plain theme, or melody, which satisfies the ear, and creates an interest in its development. The theme, in E major, is very pretty, and strictly pastoral, with a few bars of drone bass, not too many to be monotonous. The working out of this is clever and characteristic. Though not exactly easy, it is within the scope of ordinary players, and would well repay the pains expended on mastering it. It is short and sensible, and the interest never flags, since, although contrapuntal devices, and other ornaments, are rich, they ensure variety without obscuring the melody, or subtracting from its beauty. Although Mr. Best’s “*Tarantella*” is twice as ambitious, nearly twice as long, and at least ten times as difficult, as his “*Allegretto Pastorale*,” we admire the latter ten times as much. That which is pure and unaffected, indeed, cannot fail to find a sympathy, when that which is elaborately laboured, and nothing more, fails altogether. And here, in a nutshell, or rather, in sentence, lies, or rather stands, or rather, stands, and lies not, the exact difference between Mr. Best’s Tarantella and Mr. Best’s “*Pastorale*,” together with the reason of our own preference, which we have little doubt will be shared by our readers, should they—which it is natural to suppose, after perusing these remarks—give orders to the publishers for both of them. “*The Tarantella is good, but the Pastorale is better—or rather, W. T. Best, without a lie.*” This will be the unanimous argument, or we are no prophets, which we are.

## Original Correspondence.

MUSICAL CRITICISM IN THE PROVINCES.

(To the Editor of the Musical World.)

SIR,—You are not, perhaps, aware that some of the lucubrations of your Sheffield correspondent have caused quite a sensation among the musical folks of the West Riding. Two or three months ago there appeared in your valuable journal a letter signed "Alfred Semibreve," in which the writer cleverly and smartly exposed the ignorance of divers provincial would-be musical critics, and in support of his case, quoted, among other examples, a passage from a notice on the performance of the *Messiah* (in Leeds, I believe,) which appeared in a local paper, to the effect that the alto solo singer possessed a genuine natural alto voice, inasmuch as he did not "pipe off into a disagreeable falsetto," &c!

A week or two afterwards, poor Alfred Semibreve's letter came under the lash of the merciless and indignant Editor, who wrote half a column in his paper, and quoted no end of learned authors to prove that he, the Editor, was certainly correct in his musical erudition, and that Alfred Semibreve was altogether wrong in his strictures, &c. The *Messiah* was given at Sheffield a week or two since, with the same conductor and principal singers as at Leeds, and, as is often the case in the provinces, long, elaborate, very learned, and of course impartial criticisms appeared in the local journals shortly after the performance. The notice in the *Sheffield Times* was in the highest degree laudatory of the whole affair; but, alas! even musical critics agree sometimes only to disagree; for, simultaneously with the local notices, there appeared in the *MUSICAL WORLD* from the pen of your *Own Correspondent*, a musician-like critique of the Concert, but wholly at variance in its views with that of the *Sheffield Times*. This was quite enough to bring down the indignation of the promoters of the concert upon the devoted heads of your Sheffield correspondent, and upon the Editors of the *MUSICAL WORLD*.

It is reported that the "highly talented" conductor, (who, it appears from your correspondent, frequently makes *two down beats* in a bar when he conducts!) and his "coarse voiced" bass chorister were big with wrath to find that their eminent musical abilities were not appreciated by the too honest critic of the *MUSICAL WORLD*, and they forthwith stimulated a friend here in Sheffield, (who is said to be one of the speculators in the concert!) to send the accompanying letter (which I trust you will find room to insert entire) to the *Leeds Intelligencer*, wherein, as you will perceive, the writer calls in question the veracity of your musical criticisms, soundly rates the much abused Alfred Semibreve, and, with great satisfaction to himself, and doubtless to his "highly talented" friends at Leeds, compares the erudite and flattering notice in the immaculate *Sheffield Times*, from which he makes copious extracts, to the unfavourable critique in the *WORLD*, contending that the former is *right*, and the latter wrong.

Now, sir, in common with many other musicians in this part of the country, I am desirous that the hitherto unimpeachable authority of the *MUSICAL WORLD* in such matters should be maintained, and knowing, from personal observation, that the remarks of your Sheffield correspondent (of whom personally I know nothing) are substantially just and correct, I feel that, as an old friend and subscriber to your excellent paper, I am but discharging the duty of an honest musician in drawing your attention to the discreditable fact, that a few egotistical and obscure provincial "professors" are endeavouring seriously to damage the credit of the *MUSICAL WORLD*, simply, forsooth, because it does not happen to praise anything and everything that they do, whether it be good or bad.

Subjoined is the letter complained of.

I have the honour to remain, Sir,

Your humble servant,

A WEST RIDING MUSICIAN.

March 17th, 1852.

"To the Editor of the 'Intelligencer'."

"SIR,—Some few weeks since your journal contained a crushing reply to a series of puerilities which a correspondent of the 'Mu-

sical World,' under the signature of 'Alfred Semibreve,' addressed to that journal. Your musical readers may perhaps remember that the said Alfred bewailed, in a strain most pathetic, that the newspaper press in the country seldom, or never, employed musicians to write their critiques on musical matters, and instanced a notice of a musical performance which appeared in your paper, as exhibiting a great want of musical knowledge; this letter was, to all appearance, written in Leeds, but was in reality concocted in Sheffield. Your reply thereto, crushing as it was, did not kill the snake, it only scotched it; you 'destroyed his web of sophistry in vain,' for 'the creature's at his dirty work again,' for the veritable 'Alfred Semibreve' is now found, beyond all manner of doubt, here, in the character of musical reviewer to an obscure journal of Chartist and Socialist principles, and correspondent of the 'Musical World,' the last number but one of which contained a notice of a performance of the 'Messiah' in this town, some of the principal parts of which were sung by members of the choir of the parish church, Leeds, and conducted by its talented organist, Mr. Burton; and I think that I cannot do better than exhibit, side by side, the opinions of the correspondent of the 'Musical World' and those of the 'Sheffield Times,' a journal which in its notices of musical matters displays not only knowledge, but honesty of purpose:—

'Musical World.

'Mr. Burton, the conductor, was quite useless. He evidently does not understand conducting.

'Mr. Hinchcliffe has a good coarse (?) voice, and had he as much musical feeling as he has assumption, he would be most successful.

'Mr. Mason's "He was despised" was a wretched piece of singing, devoid of feeling, taste, or judgment.

'We have only one fault to find with the choruses: female voices are indispensable.'

'Sheffield Times.

'The chorus was very strong. Mr. Burton, of Leeds, conducted, and to him, no doubt, are owing in a great measure the accuracy and steadiness which, generally speaking, the choruses maintained.

'Mr. Hinchcliffe displayed very superior skill, and a fine bass voice. His "But who may abide," and "Why do the nations," were admirably sung.

'Mr. Mason, from Lincoln, displayed his beautifully clear voice with very nice and accurate judgment.

'The chorus singers were very strong. The clear voices of the boys telling with most admirable effect.'

"Surely I have quoted enough to show either the ignorance or the dishonesty of the critic, or haply both. Do, Mr. Editor, tell us whether your critical ear ever heard a good coarse voice? Let me deal with one other of his assertions, and I have done. He says that the chorus, 'Surely he hath borne,' was sung in allegro time instead of largo, as marked in the score. When I add that this chorus was counted in quavers, I leave it to your musical readers to guess what warm work the conductor must have had of it. But to crown the whole, after finding fault with almost every one who took part in the oratorio, with great magnanimity he sums up the criticism by saying, 'altogether this was a creditable performance, and will doubtless repay the speculator for his time and trouble.' Indeed, Mr. Editor, it was a creditable performance, very—such a one has not been heard in this town for many a long year. Thanks to the energy and talents of your townsman, Mr. Burton, for such a performance, which elicited the highest encomiums from all who heard it, except the Diogenes of the 'Musical World.' I enclose my card, and am, Sir, yours truly,

"Sheffield, March 10th, 1852.

"W."

MR. GREEN'S PSALMS.

(To the Editor of the Musical World.)

SIR,—Can any of your readers inform me where I can procure a copy of a volume of Psalms collected by a Mr. Green, of Exeter?

A noticeable peculiarity in the work is, that the letter-press is



so arranged, that by means of a slit in the page the music may be used to several different sets of words, *vice-versa*.

Information in your next number of where I can procure a copy of this work, will much oblige

Yours, &c., S.

[Can any of our readers supply the required information.—Ed.]

### Dramatic.

**FRENCH PLAYS.**—*St. James's Theatre*.—The performance of Victor Hugo's drama, *Ruy Blas*, has, as might have been expected, drawn crowded houses to this theatre. We were ourselves most anxious to witness how the play, which we had always considered as the author's best production, would stand the test of representation. Let us premise by saying that we were in every respect satisfied, and that both the piece and the actors came triumphantly out of the ordeal. As regards the piece, we see no reason to retract our opinion as to the merits of *Ruy Blas*, both in a dramatic and literary point of view; the only fault we find with it is, that there are too many good things—too much passion, too much intrigue; there is in fact the stuff of half a dozen of our more modern melodramas, as may be inferred from the fact, that the mere cloak, sword, and mantle of Don Cesar has sufficed Mr. D. Emery to manufacture what he calls a piece of his own; but which is as much Victor Hugo's as his hat or his walking stick. We do not offer these remarks as a reproach against the author, quite the contrary, we look upon him somewhat in the light of his own creation, the spendthrift Don Cesar, who throws away his gold with an unsparing hand, and has no thought for economy. In this play of *Ruy Blas* we however have the same misgivings which we expressed last year on the occasion of the production of *Angelo*. We take the same objections to some of the characters, and in this instance we have an insuperable dislike to the principal personage of the piece. We cannot by any means, as hinted by Victor Hugo in his preface, consent to look upon Don Salluste and Don Cesar as representatives of the fallen nobility of the descendants of the glorious *Hidalgos*, the *ricos ombres* of the time of Ferdinand and Isabella; neither can we accept the Valet Ruy Blas as the type of the people aspiring to take their position in elevated regions (we quote the author's words). Don Salluste is an intriguing scoundrel, who has resolved to work the Queen's ruin to satisfy his vengeance. Don Cesar is a light-headed spendthrift, who has just enough brains left to speculate philosophically on his own misery, brought about by his own want of common sense, but too ignorant and too idle to do aught but beg or steal. Ruy Blas has all our sympathies, but he is a valet, and that spoils all. The man who would serve as a type of the people must not wear the livery of the noble. In making him a valet, the author has created for himself a difficulty out of which he has with all his talent, been powerless to extricate himself with honour. We certainly do not hold with the idea that the hero of a tragedy must perforce be endowed with every virtue; but if the object of the stage be to ennoble the mind, we protest against the deification of valets, as in *Ruy Blas*—of courtesans, as in *Angelo*—and of prostitutes. Victor Hugo may urge, as in *Marion de Lorme*, that the picture he has presented is a correct one of the state of Spain at that period. We doubt it, yet even admitting the fact, we see no reason why he should not have chosen a more auspicious period, or better materials. In short, we

like M. Victor Hugo's play much better than his preface, which, attempting to prove too much, proves too little, nay nothing at all. We are content to take the play as it is, laying aside all attempts at types and characters, and prototypes, and historical colouring and local colour; we are even content to waive our dislike of the hero Ruy Blas in his character of a valet, and we say, as we said at starting, that on the whole we like the play vastly. It is forcibly and carefully written; the personages are well conceived, and their identity well preserved throughout. The intrigue is well made out, and is perfectly intelligible; the situations are strong, are well elaborated, and are highly interesting. The action is well prepared at the commencement, and is carried on with undeviating intention to the end. The interest commences with the rising of the curtain, and never flags for an instant, but goes on increasing as the plot is unravelled in the fifth act by the death of the hero of the piece. On the whole the play was well cast; the costumes were appropriate, and the *mise en scene* excellent. We might have wished perhaps for another Frederick Lemaitre in the part of Don Cesar de Bazan; but we cannot expect absolute perfection, and M. Villot acquitted himself creditably of a very difficult task. The chivalrous and grotesque Don Guritan was well impersonated by M. Ste. Marie, who looked the part uncommonly well. Don Salluste was also most ably represented by M. Deloris. The different phases of the character of Dona Maria, both as a Queen and a woman, were most ably delineated by Mademoiselle Clarisse. As regards M. Frederick Lemaitre he did his best to redeem his part from the obloquy to which it was needlessly condemned by the author, and in a great measure he succeeded. If the valet was not ennobled, he at least contrived at times to make us forget his social position. In the third act he was truly great when he reproaches the assembled noblemen with their venality and egotism. In the fifth act he was sublime, and we perfectly agree with M. Victor Hugo, when he says that this part of *Ruy Blas* is one of M. Lemaitre's grandest inspirations. The applause was unanimous, and the actors were recalled, and vehemently cheered by a crowded house. Her Majesty and Prince Albert were present on Monday last, and remained to the end.—J. de C.

### Foreign.

**BERLIN.**—*March 12.*—Our clever young countryman, Mr. John Thomas, whose performances on the harp found great favour with the Viennese is now here; he lately had the honour of playing before the King and Queen of Saxony at Dresden, on which occasion Mr. Thomas received a gratifying testimonial of their Majesties' satisfaction by the presentation of a large massive diamond ring. Mr. Thomas is in daily expectation of being commanded to play before their Majesties and the Court here.

### THE NEW PHILHARMONIC SOCIETY.

WHAT April 6th, 1847, was to Italian Opera, March 24th, 1852, is to the cause of orchestral music in this country—the commencement of a new epoch. The question whether a new Philharmonic Society was required, has often been asked and as often answered in the negative. We, however, have invariably replied in the affirmative, placing no reliance

whatever in the repeated promises of the elder society to behave better for the future. The old society, like the old Protectionists, has proved incorrigible. For their exclusiveness no medicine was found efficacious. It was a chronic complaint, a rooted malady, inherent in the blood, ensconced in the bones, corrupting the whole body. Medicines were tendered; nostrums suggested; panaceas proposed, all to no purpose. The physic was refused as unpalatable, or, if by chance swallowed on certain pressing occasions, rejected again as nauseous; acting rather as an emetic than a cathartic, occasionally, however, serving as an astringent to bind up all good resolutions in a dead block of inaction. Sometimes the ice thawed, but in a short space a trifling reaction of success, an unexpected triumph achieved in the Concert Room of the Philharmonic, through the instrumentality of some illustrious foreign visitor, some brilliant genius shedding for a short space its light over the darkness of Philharmonic obscurity, brought back incontinent the chronic obstinacy, and again their yielding resolutions were re-frozen into a granite block. It was amusing to find the directors of the old Philharmonic shining in the borrowed lustre of Mendelssohn or Spohr, like midges in the sunbeams, attributing the glory to themselves, and ejaculating "Oh! the Philharmonic!" as if, in sooth, poor insects, it was they that moved the chariot wheel.

They engaged Costa, a good pilot and a stout; but disputed with him the government of the helm, and consequently made only half use of his pilotage. The name of Costa was a tower, but the obstinate and wayward directors, instead of allowing him to garrison it with his own strength and moral prestige, took post themselves on the height as captains. Whereat the enemy waxed confident, placed a cannon close to the drawbridge, fired at the captain, crossed the moat, and smote them on the tower top. Thus Costa, a good pilot and a stout, whose name was a tower, was rendered comparatively unserviceable by those very men who had engaged him to be comparatively serviceable. Had they left all to him, all would have gone well, or better; but as they left nothing to him, all went ill, or worse. Still from time to time came Mendelssohn, and from time to time came Spohr, and from time to time the Philharmonic directors, rubbing together the palms of their hands, and smiting themselves upon the hollow of their thighs, would cry out like the Bedouin captains, "By Abs and by Adnan, O the Philharmonic!"

Then came Beale, like a male ostrich. As Shiboob the swift, he conceived an idea, pondered thereon preposterously, and, pestling it into shape in the mortar of his brain, brought forth a bitter pill the directors of the Philharmonic. Beale conceived an idea of a new Philharmonic. This was the idea he conceived. This was the bitter pill. "How to carry it into effect," said Beale. He had conceived an idea, and then for an instant he stopped, hovering under the shadow of his idea. "How to carry it into effect," reiterated Beale. He had conceived an idea. He went home. He slept upon it—upon his idea, which haunted him all night as a mare. But his idea was not the idea of a guilty conscience, it was the idea of an eager reformer. So, having nothing to weigh upon his mind (he had supped well) his senses were shortly wrapt in a lull; the mare left him, and reappeared as he slept soundly and musically, in the shape of a prophetess, who sang sweet songs of glory to come. Before his eyes all bright danced a gigantic poster, upon which, in curious disarray, like the phantoms painted upon darkness

by delirious convalescents, started in characters of light, "New Philharmonic," "Hector Berlioz," "Romeo and Juliet," "Doctor Wylde," "Exeter Hall," "Orchestra, one hundred and ten," "The Choral Symphony," "Jarrett," "The Walpurgis Night," "Silas," "Jullien," "Alexandre Billet," the "Crystal Palace." These danced deliciously before his eyes with divers antics and prodigious postures, until morning broke, and he started suddenly from his sleep, rubbed his eyes, and, as the characters slowly vanished from his recovering sense of sight until they were drunk up by thirsty nothing, he gradually hatched a plan, by which the product of his dreams by day, and his mares by night, might be exemplified in action.

No sooner were his plans digested, which was soon, since Beale digests plans as easily as mutton chops, than he sent a letter over the seas to Hector Berlioz, the famous musician, renowned for marshalling vast armies of performers on instruments, as his namesake of Troy, Hector, not Berlioz, was renowned for marshalling vast armies of equi and henchmen, and had won as many battles. Forthwith the modern Hector sends a missive across the seas, accepting the post offered him by Beale, to command the forces of the New Philharmonic. This important step arranged, Jarrett, the recruiting sergeant, was commissioned to press into the service as many valiant veterans and eager youngsters as he could find. Jarrett, not slow, soon gathered a host of formidable number and formidable strength. So far so well. But how to find the money? The captain was well, the sergeant was well, the recruits were well, but who was to pay them? Not Beale. Beale was too wary a soldier, and had foughten too many fights not to know the pecuniary risk of a campaign, and to run it. Beale would not run it—at least, not alone—but applied to sundry wealthy burghers, men of iron, and wood, and glass, men of bricks and mortar, among whom Sir Fox, of the Crystal Palace, Sir Peto and Sir Grissell. With them came Wylde, a learned minstrel, cunning in counterpoint; while, on the part of Beale, came Silas, a Dutchman. These, with Willert, a scribe, made up the council, and laid down the money, all save Silas, whose view was other.

Thus all was ready for the campaign, except the camp. This important question did not take Beale long to consider. After sundry confabulations, and sundry resolutions alternately proposed and rejected, it was resolved not to go to Hanover Square, which was too confined an arena for so big an army; but to pitch their tents at the Hall of Exeter. And so, to make a short tale, they pitched their tents in the Hall of Exeter.

The day of the first sally was ultimately fixed for Wednesday, the 24th of March.

The people were convoked; the judges summoned; a fair field asked and no quarter.

We have arrived at the point where we intend to leave off; leaving the rest to be described by our morning cotemporary, the *Times*, who thus, fairly and at length, records the events of that memorable day:—

"The first concert of this new society, the constitution and professions of which have already been described, took place last night at Exeter Hall, in the presence of nearly 1,500 persons. It is seldom that great promises end in great doings; but in the present instance the ordinary routine of things has been reversed. The projectors of the New Philharmonic Society, like the projectors of the Royal Italian Opera, invited attention to something unprecedented,—to something,

in short, which should be in consonance with the advancing state of public taste in reference to the musical art, and which, discarding the ancient *regime*, should open a new field of enterprise, and a new source of enjoyment. As the promise has been kept by the Royal Italian Opera, so, if last night's performance may be accepted as a criterion, is it likely to be redeemed by the New Philharmonic Society. It is worth recalling that, in the New Philharmonic Society, as in the Royal Italian Opera, the prime mover, if not absolutely the originator, has been Mr. T. F. Beale, to whose enthusiasm and courageous speculation the lovers of music in this country are largely indebted.

"Having already presented the substance of the prospectus circulated by the managers of the New Philharmonic Society, it is unnecessary to enter into further details. It is enough to say that all that was laid down in that document with respect to the executive force, vocal and instrumental, has been fulfilled to the letter, and that a band so numerous and efficient was never before heard in an English concert-room. Mr. Jarrett, to whom the task of enlisting this formidable assemblage of executants was intrusted, has fulfilled his mission in a manner which justifies the confidence that was placed in him. The programme was as follows:—

## PART I.

Symphony in C ("Jupiter") .....	Mozart.
Selection from "Iphigenia in Tauride" .....	Gluck.
Triple Concerto (pianoforte, violin, and violoncello), M. Silas, Signor Sivori, and Signor Piatti .....	Beethoven.
Overture ("Oberon") .....	Weber.

## PART II.

"Romeo and Juliet," Part I—Dramatic symphony, with solos and chorus .....	Hector Berlioz.
Fantasia, contrabasso, Signor Bottesini .....	Bottesini.
Overture ("Guillaume Tell") .....	Rossini.

Conductor—M. Hector Berlioz.

"It was wise to inaugurate the first concert with a well-known masterpiece like the *Jupiter* symphony, but it was unwise to present it in any other form than that which Mozart himself has authorized. The omission of the repeats was a double mistake—a mistake of taste and a mistake of policy. Those who set up as teachers should be thoroughly acquainted with their profession; those who condemn faults in others, should be careful to leave as little as possible for others to reprehend. The New Philharmonic Society stands in the position of a Reformer; it represents free trade in art, and aims at abolishing monopoly. The more difficult its office the greater pains should it bestow on attaining, as nearly as possible, the desired perfection. Instead of reading a lesson to the Old Philharmonic, it has left itself open, in the present instance, to a fair and unanswerable rebuke from the partisans of that society. Beyond this, however, criticism has nothing to object. A more perfect execution of Mozart's magnificent symphony was probably never heard. M. Berlioz, whose reception, on appearing in the orchestra, was highly flattering, seems to be deeply versed in the "traditions" of this kind of music, and his indication of the times of each movement was as correct as his manner of beating was clear, decided and emphatic. The members of the band played together as though there was but one instrument, in lieu of upwards of a hundred, and at the termination of the symphony, opinion was unanimous about their remarkable efficiency.

"The selection from Gluck's opera—consisting of the great recitative and air of Thoas, choruses of Scythians, and ballet

music—created a *furor*. Here, however, recitative and air, instead of being confided to a single voice, as in the score of Gluck, were sung by a number of male voices in unison—a manifest and unjustifiable violation of the composer's intention. Surely, in this great metropolis some singer, foreign or native, might have been found both able and willing to execute the recitative and air of the Scythian. If not, we must confess that it is a bad look-out for the New Philharmonic Society. The spirit and animation of the performance, however, almost swamped animadversion; and so vivid was the impression produced by the graphic music of the old dramatic composer—the predecessor, and in some respects the model of Mozart—that the whole selection was repeated, in obedience to an unanimous demand from the audience. Although, in fact, but a revival, this selection was quite as good as a novelty, and a novelty for which we might have vainly looked elsewhere, with equal means of doing it justice.

"Beethoven's triple concerto in C, for pianoforte, violin, violoncello, and full orchestra, was another new feature. A long and elaborate work, in which the three *obligato* instruments have plenty to do, it is, nevertheless, by no means one of the real inspirations of its composer. The *allegro* commences boldly, but the lengthiness of the details is not atoned for by a proportionate degree of interest. There are some beautiful phrases in the *largo* in A flat, and the *rondo*, a well spun-out polacca, is vigorous, and in many places brilliant. Nevertheless, throughout the entire work we miss the richness of invention which usually characterizes the more ambitious essays of its author. The simple fact of its being a composition of Beethoven, however, was a sufficient apology for producing it, and the masterly execution of the solo parts by MM. Silas, Sivori, and Piatti gave it the best chance of appreciation. It was loudly applauded. The overture to *Oberon*, performed with a fire, impetuosity, and *finesse* which we have never heard surpassed by any body of instrumentalists, brought the first part to a conclusion amidst a veritable uproar of applause, which terminated in a general recall for M. Hector Berlioz.

The grand novelty of the concert was the selection from the dramatic symphony of *Romeo and Juliet*—one of the most extraordinary compositions of one of the most extraordinary composers the art has known. It is scarcely necessary to say that M. Berlioz, by a variety of compositions on a scale of unprecedented vastness, has long engaged the attention of the musical world throughout Europe. It is, moreover, pretty well known that his admirers and his detractors form two contending parties, obstinately opposed to each other. While one set of critics hail him as the great living exponent of the art, the prophet of its future millennium, and consequently in advance of his time, others go so far as to declare that his compositions, setting at defiance the ordinary forms and appliances, are not, strictly speaking, entitled to be designated music at all. The eminent position enjoyed by M. Berlioz himself as a critic in Paris, and the severity and independence with which he delivers his opinions, have naturally created him a host of enemies; and these swell out the list of his depreciators, whose opposition has nevertheless only succeeded in fanning the zeal of his adherents into a flame. We shall not pretend to settle the question at issue about the merits of M. Berlioz, but be satisfied to judge him by what we heard last night—the first part of his symphony of *Romeo and Juliet*, for orchestra and voices.

The mere attempt to compose a work of such immense



proportions argues enthusiasm of no common kind; and enthusiasm is already one great link in the chain of qualifications requisite to form a great artist. That M. Berlioz has a poetical mind, that he has in him much of the quality of a painter, that he is wholly independent of mere conventionalities, that he disdains commonplace, that he aspires to raise himself up to his subject, and that he tries to invent, if he does not positively succeed in finding, something entirely new on his own account, we cannot suppose any unprejudiced person who, capable of judging, listened attentively to last night's performance will be prepared to deny. There is an earnestness in the whole of the work which shows the composer to have been full to the brim of his subject. From the quarrels of the Montagues and Capulets, with which the symphony opens, to the illustration of Queen Mab, with which the first part concludes, there is continued evidence of aspiration, if not of absolute creative genius. This last, as a piece of instrumentation, defies description. The orchestral combinations, as unprecedented as they are often singularly happy, are all exclusively the property of Berlioz who discovered them, and to whose wild and wayward imagination they are as tints to give variety to his pictures. A more gorgeous example of instrumental colouring than the long movement in A major, which follows the joyous chorus of the Capulet youths reeling home from their orgies, was never written; such an endless change of tone, such ever-shifting gradations, and so nicely balanced and contrasted, could alone render a *morceau* of such unusual length endurable. Berlioz, however, has rendered it not merely endurable but interesting from first to last, and we must venture an opinion that this "*scene d'amour*," as it is entitled in the score, is not only the most beautiful passage in the symphony of *Romeo and Juliet*, but the most gorgeous piece of musical colouring by a musical colourist whose most vivid scenes will recall to the ardent observer some of the later pictures that came from the golden brush of Turner. We are aware that the *scherzo* of Queen Mab, an inexplicable world of fantasy, will be preferred by many for its gaiety, its *verve*, and its new devices of instrumentation, surpassing at times the extreme verge of fancy, and bordering on a sphere for which our commonplace language does not supply a name. But, carried away as we are by many passages in this, we own that, as a whole, we have not yet been able to apprehend its entire signification. Two other capital points in the first part of *Romeo and Juliet* are the description of the *fête* at the mansion of Capulet, and the chorus, already alluded to, of the young Capulets in the streets. These are full of reality, and highly characteristic of the scenes to be described.

"Only musicians can wholly understand the almost insuperable difficulties which this extraordinary symphony presents to the executants. An instant's inattention from a single performer and he is inevitably lost, without a possibility of regaining his place—so complex, divided, and subdivided are the rhythms, the passages so odd, and the progressions so unanticipated, and so utterly out of the reach of ordinary calculation. Nevertheless, M. Berlioz has the secret of conciliating the members of orchestras, and enchanting their attention. This was proved incontestably last night by the marvellous precision with which his work was played by the band. The chorus, too, with a task of no common difficulty, acquitted themselves most satisfactorily, while Miss Dolby and Mr. Lockey sang two vocal solos with great decision and correctness. The *morceau* assigned to the latter, a *scherzetto* in F on the subject of Mab (with

chorus), becomes the less easily manageable from an orchestral accompaniment of strange and intricate character. The attention with which the whole performance was listened to demonstrated the sincere desire of the audience to value the merits of M. Berlioz to the very extent of their capacity, and the frequent and flattering applause bestowed upon the several movements was a sign that the impression produced was favourable to the work and its composer, with whom, doubtless, a more familiar acquaintance would conduce to a still more genuine appreciation.

"A word must suffice to state that Signor Bottesini's solo on the double bass, though very brief, was not the less wonderful; and that the brilliant overture of Rossini, "*enlevée*," as the French critics term it, by the band, brought the concert to a close with the utmost *eclat*. So auspicious a beginning should be followed by unremitting exertions on the part of the managers, who have it in their power to establish the New Philharmonic Society on a firm and permanent basis."

To the above honest narrative we shall add nothing, but return to the charge next week. We have much to say.

### Provincial.

MANCHESTER.—Mr. Sorge, the clarionet player, gave his benefit concert on Tuesday evening, in the library of the Athenæum. He was assisted by the Messrs. Baetens, Ward, Creed Royal, M. Wheli, instrumentalists, and Miss Emma Sorge, Mr. Ryalls, and Mr. Scarisbrick, vocalists. Among other *morceaux*, a very pretty trio, by Brinley Richards, entitled, "Up, Quit thy Bower," was given. The room was well attended.

ULVERSTON.—On Tuesday evening, in the theatre of the Athenæum Institution, a lecture "On the Music of Wales" was delivered by Mr. Ellis Roberts, harpist to His Royal Highness the Prince of Wales. As a performer on the harp, the celebrity which Mr. Roberts has gained, precludes the necessity of our dwelling upon the solos executed by him on Tuesday evening. He was several times encoored, and on each occasion diversified the performance; in one instance substituting a *mélange* of Welsh airs with variations. Miss Blanche Younge, member of the Royal Academy of Music, who accompanied Mr. Roberts, sings delightfully. Her lower notes are full, sweet, and mellow. She attempts no songs but such as she is mistress of. She is graceful and lady-like in her manner, eschewing that stiff, formal bearing, which in no way adds to the dignity of the fairer portion of our public singers. She sang her songs with ease, feeling, and taste; and throughout the whole displayed a thorough knowledge of her profession. We hope this, the first visit of Mr. Roberts and Miss Younge, will not be the last. The directors of the Athenæum have made a step in the right direction, by engaging professionals of standing. The lecture was well and fashionably attended.—*Manchester Advertiser*.

BATH.—Mrs. Charles Rickman and Mr. Field were the vocalists at the Pump Room, on Saturday last. The room was well filled. The lady, who is new to a Bath auditory, has a voice of considerable compass and power, added to much sweetness; but her style is unformed. In a fantasia on airs from *Don Pasquale*, Mrs. Rickman exhibited herself as a skilful executant upon the concertina. Mr. Field sang a variety of Scottish and Irish songs. The band exhibited its accustomed efficiency. Mr. Field gave the second of his Musical Lectures at the Assembly Rooms on Wednesday evening week.

CAMBRIDGE.—The concert given by M. Jullien's party, at our Town-hall, on Wednesday evening, under the management of Mr. Wood, passed off with more than usual spirit. The great interest excited by the announcement of Sivori and Bottesini, with the young pianist, Miss Ellen Day, and Miss Cicely Nott, Miss Bassano, and Herr Reichart, as vocalists, attracted a large audience. The concert commenced by Miss Day playing a Fantasia of Thalberg's on one of Broadwood's grand pianofortes, provided ex-

pressly for this concert, which delighted the audience. Next followed Herr Reichart, in a song from the *Elijah*, which he delivered with exquisite taste and feeling. He was encored, and immediately responded by singing a song of Handel's, with a florid accompaniment played by Miss Day, in which both singer and accompanist displayed their powers to advantage. Miss Bassano followed in a ballad, "Heed not those idle tales," which was pleasing and effective. Next, Miss Cicely Nott made her *debut* to a Cambridge audience, in a brilliant song of Marliani's "Stanza di piu," which was sung with great spirit, displaying a voice of excellent quality and flexibility. A boisterous encore followed, and Miss Nott sang "Home, sweet Home." The audience were now in a state of great anxiety to witness the performance of the much-famed Bottesini, and no sooner did he make his appearance, with his huge instrument before him, than the audience joined in the most vociferous applause, which continued for some time before they would allow him to begin. It is in vain for us to attempt to describe the exquisite quality of his tone and perfection of his style; it was followed by the most deafening applause, with an encore which no one could mistake. Bottesini, to be really appreciated, *must be heard*. In the second act, Miss Cicely Nott and Herr Reichart sang a duet from *Lucia di Lammermoor*, with great spirit and effect. Then followed a solo, by Signor Sivori, in which he displayed the most perfect command of his instrument, and called forth enthusiastic applause. Miss Bassano then gave Beethoven's "In questa tomba" which she delivered with great pathos. Another song from Miss Cicely Nott closed the vocal part of the concert. This song, in imitation of the native melodies of Switzerland, was delightfully given, and was encored, when she repeated the last verse. The echo was exquisitely managed. To the two extraordinary performers, Sivori and Bottesini, was given the task of ending the concert, in a duet composed by the latter gentleman, the effect of which no words can describe. The wonderful execution, the charming melodies, and the concert, which we never before remember to have witnessed. The audience were entranced.—*Cambridge Paper*.

UXBRIDGE.—The Messrs. Case, in conjunction with Mr. W. H. Birch, gave a selection of music on Wednesday, the 10th instant, at the Assembly Rooms, which were crowded. At several concerts, held at distant places, there can be little need of variety. The performers and the programme were much the same as those of the last of these entertainments that we noticed. The vocalists were as before, Miss Poole, Miss Messent, and Mr. Farquharson Smith. We had Miss Case on the pianoforte, and her brothers on the concertina. The music went off with unusual spirit, as may be judged from the encores—eight in number, four of which fell to the share of Miss Messent, an artiste justly esteemed by all who love to listen to melody in some of its simplest and most beautiful forms. If her range be limited, yet, by keeping carefully within it, she never fails to secure the approbation of the classical and well-informed, which influences the tide of public favour, as the under current of the stream, although often flowing in a different direction from the eddies of the surface, determines the true level. Miss Poole was called on to repeat Mr. Mellon's ballad, "I rise from Dreams of Thee," in which the subject of the verses has been touched with a delicacy and vigour which, we trust, will bring this gentleman oftener before the public as a song writer. Miss Poole was encored also, in Mr. C. W. Glover's song, "Late Hours," and in a comic duet with Miss Messent. A song of Mr. W. H. Birch's, "Calm is the Sea," and a comic song, delivered by Mr. Farquharson Smith, were demanded a second time. The pianoforte playing of Miss Case improves upon acquaintance. A little time is all that is needful to place her in the foremost rank of our fair pianistes. In spite of the injudicious use of the concertina, of which we have before complained at these concerts, the selection gave very great and general satisfaction.

### Miscellaneous

SACRED HARMONIC SOCIETY.—Every fresh hearing of *Israel in Egypt* raises it higher in the estimation of the public. Formerly, although pronounced by musicians the *chef d'œuvre* of Handel,

this oratorio was not nearly so attractive as the others. Its difficulty made it a stumbling-block to the artists, and audiences could not perceive its numberless beauties through the mist of a course and imperfect execution. Happily things have improved. The Sacred Harmonic Society, no longer content to scramble through a great work as though the principal object was to get to the end of it, have entered upon a new course, and each consecutive performance now indicates something in the shape of improvement. *Israel in Egypt* has been the gainer by this improved line of policy. What was unintelligible is gradually getting clear; and the first part, at least, of this extraordinary composition is now performed in such a manner as to leave little for criticism to condemn. In the second part something remains to be done. The "Horse and his rider," "He dashed them to pieces," and other double-choruses, of which the characteristics are rather grandeur and simplicity than elaborate complexity, go admirably; but "The people shall hear," "The depths were congealed," &c., are still left in comparative obscurity. Under Mr. Costa's management, however, we have small fear of the result, and we doubt not that those difficult choruses will, in a short time, be brought forward in all their desirable perfection. Meanwhile the attraction of *Israel in Egypt* is getting greater and greater, and, if the immense audience assembled in Exeter-hall on the occasion of its first performance this season may be accepted as a criterion, it will before long dispute supremacy with the *Messiah* itself, which would be nothing more than its unquestionable right. It is enough to mention that the principal singers were Misses Birch and Dolby, Messrs. Sims Reeves, Phillips, and Lawler, who exerted themselves most successfully in the songs and duets. The chief attraction of *Israel in Egypt*, however, lies in the choruses, and especially in that uninterrupted series which describes with such awful power the plagues inflicted by Moses on the Egyptians, the escape of the Israelites through the Red Sea, the pursuit of Pharaoh, and the final destruction of himself and his hosts—than which nothing more prodigious exists in the whole domain of art. By the side of these the efforts of solo vocalists must naturally appear insignificant. The next performance will be the *Creation*, announced for April 2, when Madame Clara Novello is expected to reappear.

THE BARONESS BRAYE's first *soirée* took place on Saturday last, at her mansion, Great Stanhope-street. The musical performances consisted of selections from Mendelssohn's vocal works, and a variety of Madrigals, and in addition to these, Mr. Brinley Richards performed some solos on the pianoforte. Among the visitors were, the Duke of Newcastle, the Countess Dungarvon, the Earl and Countess of Beauchamp, Lord and Lady Lanesborough, Lady Ponsonby, Lady East, Lady Sidney Morgan, Miss Hume, Mr. Quentin Dick, Miss Lygon, and several members of the new government.

EXETER HALL.—THE TEMPERANCE LEAGUE.—On Monday, "A grand concert of sacred and classical music" was given at Exeter Hall, under the auspices of the London Temperance League, and the presidency of Mr. George Cruikshank (vice-president of the League). The performers were described as "the Morfeys Family," and "the Shapcott Family," subdivided into "the brothers," "the infants," &c. The entertainment being given merely as a festival, having in view the monetary and other interests of the "League," criticism of its artistic merits is uncalled for; we therefore do not regret to be able to confine ourselves to the record of the fact, that a numerous audience seemed well satisfied with the provision made for their amusement. It may be as well to state that "the Morfeys Family" were introduced as the children of a working man, reclaimed by the temperance movement.

THE HUNGARIAN MUSICAL COMPANY.—The Hungarian Musical Company is composed of a band of fifteen performers—three first violins, two seconds, one tenor, one violoncello, one double-bass, one cornet, two clarionets, one trombone, two horns, and one bombardone—the latter a modification of one of the bass instruments of M. Sax. Their performances at the St. James's Theatre have attracted a more than ordinary degree of attention; and no wonder, since, in spite of the paucity of their numbers, they play with a force, delicacy, and precision of *ensemble* which it is probable a more numerous orchestra could never succeed in attaining. M.

Kalozdy, the conductor, is evidently a man of uncommon musical acquirement. His manner of defining the various gradations of light and shade is wonderfully suggestive, and, indeed, the proof of his efficiency as a director is established by the precision with which the slightest indications of his *baton* are obeyed. Although there are only seven stringed instruments in the band, their united strength in the "*tutti*," and the way in which they manage a *crescendo*, from *piano* to *fortissimo*, are equally remarkable. All this is still more extraordinary from the fact that they execute their entire *repertoire*, which is both varied and extensive, from memory—never using parts, either printed or engraved. The pieces they perform comprise overtures, fantasias, quadrilles, mazurkas, waltzes, polkas, &c., arranged expressly for the band by M. Kalozdy, the conductor. On Tuesday night they took their farewell of their London patrons, previous to a tour in the provinces. The theatre was crowded in every part, and the performances created a veritable enthusiasm. Among the most striking pieces were the overture to *Der Freischütz*, and the National Hungarian March, "*Rakotzy*," which M. Hector Berlioz has rendered famous in one of his symphonies. The manner in which the instrumentation of Weber's romantic overture is modified to suit the resources of so small a band confers the highest credit on the musical skill of M. Kalozdy. Ten pieces were performed in all; but the continual encores nearly doubled the number. We understand that, after their return from the provinces, the Hungarian Musical Company will give another series of performances at the St. James's Theatre.

ENGLISH GLEE AND MADRIGAL UNION.—This excellent society has commenced another series of performances at Willis's Rooms, with a success even greater than that which attended the first. The programme of the last performance included glees by T. Cooke, R. Cooke, Horsley, Greville, Goss, Knyvett, Stevens, and Dr. Cooke, a catch by Webbe, and a madrigal by T. Linley, besides a selection of songs and duets, which separated the first and second parts, as usual. The favourites proved to be Horsley's "Now the storm begins to lull," Knyvett's "O my love's like the red red rose," (both glees), and Webbe's catch, "Would you know my Celia's charms?" all of which were admirably sung, and unanimously encored. Dr. Cooke's glee for five voices, "Hand in hand," equally well sung, made an effective conclusion to one of the most attractive concerts of the series. In the second part Miss Williams obtained an *encore* in Dr. Blow's ballad, "It is not that I love you less;" a compliment which was perfectly justified by the singing of this popular and talented vocalist. The executants in the glees, madrigals, &c., were Mrs. Endersohn, Miss Williams, Messrs. Lokey, Hobbs, Francis, Philips, and Land. To the exertions of the last-named gentleman—who has also given valuable aid as accompanist at the piano—the English Glee and Madrigal Union is indebted for its establishment. The rooms were completely crowded, and, indeed, the performances have been so successful, that another series has been projected, to commence at the end of April. With certain modifications, which have already been suggested, and a due share of encouragement to the works of living native composers, we have little doubt that the English Glee and Madrigal Union will become one of the permanent musical institutions of the metropolis.

PHILHARMONIC SOCIETY OF LIVERPOOL.—We are requested to state that Mr. Baetens, and not Signor Pozanski, is the first viola in the band of this great provincial society.

RECENT ARRIVALS.—Émile Prudent the celebrated pianist—Herr Reichardt, the German *lied* singer—Rommi, barytone of the Royal Italian Opera—Ander, the highly reputed German tenor—Leonard, the Belgian violinist, with his wife; late Mdle. Molina de Mendi, the vocalist—Tagliafico, Ronconi, and Tamberlik.

ERNST.—This great artist is giving concerts at Bâle, and other Swiss towns, with immense success. At the conclusion of his tour in the cantons, Ernst will immediately set sail for England, where his arrival may be expected early in the season.

MUSICAL WINTER EVENINGS.—We have only room to record this week the complete and well-merited success of M. Leonard, the eminent Belgian violinist, at the fifth concert on Thursday, as well as the highly favourable reception accorded to our countryman, Mr. Aguilar, the accomplished pianist and composer. Of M. Leonard we shall have much to say in our next.

MR. KIALLMARK'S CONCERT.—The second of this series of concerts took place on Tuesday evening, in the New Beethoven Rooms, and commenced with Mendelssohn's quartett in B minor, for pianoforte, violin, viola, and violoncello, by Messrs. Kiallmark, Molique, Witt, and Demunck. We were struck with the delightful manner in which the instruments blended together. The *Andante* was played with exquisite feeling and expression; and the *Scherzo*, *Presto*, and *Finale Allegro Vivace*, called forth loud and unanimous applause. Miss Pyne sang "*Solitude*," by Angelina, in her best style; she was in excellent voice, and appeared to have entirely recovered from her recent cold. Molique's Fantasia, on airs from *Norma*, was the performance of a musician, the delicacy of touch, and intensity of feeling of the artist were strongly developed, and produced the most pleasurable sensations, and called forth loud applause. Miss Louisa Pyne's "*Cease your Funning*," with the brilliant variations, created quite a *furor*. Mr. Kiallmark played Handel's "*Larghetto* and grand variations on a Tyrolean air," with quartett accompaniments, most effectively, and received well-merited applause. Beethoven's grand sonata in F, for pianoforte and violoncello, by Messrs. Kiallmark and Demunck, was played in true artistic style, and was received with distinguished favour. Mr. Frederick Chatterton performed a fantasia on the harp, and although an apology was made, that he had hurt his third finger very badly, it was not perceptible to the audience, for he played in his usual effective and brilliant style. The concert concluded with Mendelssohn's *andante* with variations, *à quatre mains*, pianoforte, by Messrs. G. A. Osborne and Kiallmark, which was played with unmistakeable effect, although in the last variation both artistes had very nearly been placed *hors de combat*, in consequence of the breaking of one of the very large strings of the instrument upon which they were playing; but, fortunately, after momentarily producing the most extraordinary effect, it took its rapid flight, and left them to conclude in the most brilliant manner. Mr. G. A. Osborne was the accompanist, and he performed his task like an accomplished musician. The room was filled.

CAPTAIN LEE CARTER.—We have received a letter from this gentleman, in which he begs us to state that he has nothing whatever to do with the series of concerts about to be produced at Exeter Hall, under the title of "National Concerts;" nor, to the best of his belief, has any one of the noblemen or gentlemen connected with him in the "Grand National Concerts" given at Her Majesty's Theatre in 1850—51. A glance at the programme of the New National Concerts is enough to assure us that the gallant Captain could have no share in it, as his well-known classic taste would have provided something more solid and *recherché* than what may be found therein. Moreover, Captain Lee Carter has been giving lectures at Boulogne, and delighting his auditory with his eloquence and his flute-playing.

F. B. JEWSON.—Among the most rising of our English musicians the name of Mr. Frederick Bowen Jewson takes a foremost place. This gentleman, formerly a pupil of the Royal Academy of Music, has for years past been honourably known as a pianist of no inconsiderable skill. But it is not on this that his reputation is based. His compositions for the instrument to which he has devoted himself, belong to the highest school of art, and invite the attention of all who are alive to the credit and progress of British genius. Mozart and Mendelssohn are the two models upon which Mr. Jewson has formed his style; and the several pieces before us display not only the sedulousness of his study, but the graceful variety of his invention, the purity of his taste, and the abundance of his resources. The *Grand Sonata*, the *Six Etudes de Concert*, the two fantasias on subjects from Loder's *Night Dancers*, and a popular Welsh air, the *Three Capriccios*, and some others of less imposing pretensions, contain within themselves remarkable evidences of ability; and although written, in all probability, solely for the uses of a professional "connection," denote a superiority of thought, disclosed both in the vein and the development, which few composers of the present day can be said to excel. Let it not be inferred that the generality of Mr. Jewson's writings for the pianoforte are intended for players of a low standard, or for common or uneducated tastes. We have upon a former occasion intimated that he aims at a higher object than this; and the batch



of pieces to which we have cursorily referred, go still further to indicate the classical tendency of his musical feeling, and his undeviating anxiety to lay the foundation of an honest and worthy fame. Of the group, the two fantasias are most popularly constructed, but without exhibiting a vestige of eccentricity or extravagance. The remaining compositions are of a purely ideal character, and as studies for closet practice, breathe a uniform spirit of elegance, combined with passages of detail well adapted to form the hand and prepare it for any mechanical emergency which it may afterwards meet with. Without further remark, we may therefore strongly commend Mr. Jewson's publications to the notice of those who are on the search for good and intelligent music—especially to students of an ambitious and appreciating class. The four songs by the same gentleman, "Dews gently falling," "The Greenwood Fay," "Sweet Eyes," and "Balmy May," partake in similar degree of the excellencies of grace and sentiment which appertain so distinctly to all the effusions which bear his name. The last-mentioned song, intensely Mendelssohnian, we need hardly observe, has commanded a popularity in the classical concert room which time, we apprehend, will not weaken.—(*Morning Herald*.)

**DRURY-LANE.**—Mr. Bunn has announced his benefit. The *Bohemian Girl* will be the opera, in which Mr. Sims Reeves will make his first appearance in the principal tenor part. A concert will follow, and a ballet, and also a farce, in which Mr. and Mrs. Keeley will appear.

**SACRED HARMONIC SOCIETY.**—Madame Clara Novello has arrived in Paris from Italy. She makes her first appearance this season in the *Creation*, on Friday evening next, at Exeter Hall.

**Mr. W. WAGSTAFF**, who was organist at Battersea Church for nearly thirty years, died on the 11th inst., aged sixty-eight.

#### TO CORRESPONDENTS.

**DR. DEARLE'S SACRED COMPOSITIONS.**—We have received the "Te Deum," &c., of Dr. Dearle too late for notice this week. We have read them through, however, with great interest, and shall review them in our next number.

**M. Alexandre Billet's** last concert at St. Martin's Hall, and a variety of notices are unavoidably postponed till next week.

**H. H. R.**—We thank our correspondent, and shall be glad to receive his communications, reserving to ourselves, however, a discretionary power as to making use of them.

#### SUBSCRIPTIONS RECEIVED.

W. W. Bradford, Yorkshire.

#### Advertisements.

THE ROAD TO HEALTH.

### HOLLOWAY'S PILLS!

**CURE** of a disordered Liver and Bad digestion. Copy of a Letter from Mr. R. W. Kirkus, Chemist, 7, Prescott-street, Liverpool, dated the June 6, 1851. To Professor HOLLOWAY, Sir, Your Pills and Ointment have stood the highest on our sale list of Proprietary Medicines for some years. A customer, to whom I can refer for any enquiries, desires me to let you know the particulars of her case. She had been troubled for years with a disordered liver and bad digestion. On the last occasion, however, the virulence of the attack was so alarming, and the inflammation set in so severely, that doubts were entertained of her not being able to bear up under it; fortunately she was induced to try your Pills, and she informs me that after the first, and each succeeding dose, she had great relief. She continued to take them, and although she only used three boxes, she is now in the enjoyment of perfect health. I could have sent you many more cases, but the above, from the severity of the attack, and the speedy cure, I think speaks much in favour of your astonishing Pills.

(Signed) **R. W. KIRKUS.**  
These celebrated Pills are wonderfully efficacious in the following complaints:—  
Ague, Constipation of FEVERS of all kinds, Bilious Com-Consumption, Pits, Rheumatism, Ulcers, Tumours, Asthma, the Bowels, kinds, Piles, Scrofula or King's Weakness, from whatever cause, Blisters on the Dropsy, Head-ache, Indigestion, Erysipelas, Induration, Erythema, Female Irregularity, Jaundice, Sore Throat, &c., &c., Colic, La-titis, Liver complaints, Stone & Gravel.

Sold at the Establishment of Professor HOLLOWAY, 244, Strand (near Temple Bar), London, and by all respectable Druggists and Dealers in Medicines throughout the Civilized World, at the following prices—1s. 1½d., 2s. 9d., 4s. 6d., 11s., 2s., and 33s., per Box. There is a considerable saving by taking the larger sizes.

N.B.—Directions for the guidance of Patients in every Disorder are affixed to each Box.

### PIANOFORTE STUDENT'S CATECHISM

OF the **RUDIMENTS** of MUSIC, by **JOHN GOSS**, Organist of St. Paul's Cathedral, is now published, new edition, price 1s., at Cramer, Beale, and Co.'s, 201, Regent-street, and 67, Conduit-street.

### NEW VOCAL MUSIC.

**VOCAL GEMS** of FOREIGN OPERAS—a series of Twelve Songs, adapted with English Words to the most favourite Airs in the Foreign Operas. The Poetry by S. FARQUHARSON; the Music adapted by S. NELSON. Price 2s. each.

"These Ballads afford the English teacher an opportunity of availing himself of the most exquisite of the Foreign Airs, clothed in pure, pleasing, and perfectly unobjectionable language."—*Stamford Mercury*.

### MUSIC FOR THE ORGAN OR HARMONIUM.

**THE AMATEUR ORGANIST**; a Collection of soft and full Voluntaries, arranged in Books, 3s. each, by **EDWARD TRAVIS**; the first six Books may be had in One Volume, elegantly bound, 18s.

"Mr. Travis, in his *Amateur Organist*, has demonstrated an universal acquaintance with the best models, an excellent judgment in selecting, and extreme taste in the arrangement. The Collection is almost unequalled in richness and variety."—*Musical World*, October 11th, 1851.

**THE AMATEUR INTERLUDIST.** A Collection of 144 short Interludes, to play between the Verses of the Psalms, in One Book; price, 4s.; by **EDWARD TRAVIS** and **J. P. DYER**.

**THE AMATEUR PRELUDIST.** A Collection of Preludes, with the Organ Stops carefully marked, in Books, price 4s. each; by **EDWARD TRAVIS**.  
N.B. A new edition of **KELLER'S NEW PIANOFORTE SCHOOL**, 4s.

**THE AMATEUR VIOLINIST**, a selection of the most favourite Airs, from the Standard Foreign Operas, arranged for the Violin, in sets, price 1s. each, with an accompaniment (ad lib.) for the Pianoforte, 1s.; Second Violin, 6d.; Violoncello, 6d. each, arranged by **HENRY FARMER**.

**THE VIOLINIST'S ALBUM**, a selection of favourite Airs, Quadrills, Waltzes, &c., in sets, price 1s. each, with accompaniments for same instruments as above, arranged by **HENRY FARMER**.

**THE AMATEUR FLUTIST**, same Airs as above, in sets, 1s. each, with accompaniments for same instruments, by **HENRY NICHOLSON**.

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**THE CONCERTINIST'S ALBUM**, in sets, One Shilling each. By **NICOLÒ SILVANI**.

**THE AMATEUR CONCERTINIST**, in sets, One Shilling each. By **NICOLÒ SILVANI**.

A NEW CONCERTINA TUTOR, by **W. B. BIRCH**. Price 3s.  
N.B. A new Edition of **FARMER'S NEW VIOLIN SCHOOL**, price 5s.  
London: Lee and Coxhead, 48, Albemarle-street, and to be had of all Book and Music-sellers.

CATALOGUES GRATIS.

### IPHIGENIA IN TAURIS,

IN HALF-CROWN MONTHLY PARTS (of 60 pp.) to commence on the 1st of May. A cheap but perfect and beautiful edition of Gluck's great work, for voice and piano, with English and French texts, will be published in five parts, as above, and will form when complete, one of Boosey's Standard Lyric Dramas, which already includes the following operas:—*Sonnambula*, 12s. 6d.; *Norma*, 10s. 6d.; *Don Juan*, 18s.; *Figaro*, 16s.; *Fidelio*, 15s.; *Der Freischutz*, 12s. 6d.; *Lucresia Borgia*, 16s.; *Il Barbiere*, 16s.; *Ernani*, 15s.; and *Zauberflöte* (nearly ready), 12s. 6d. A prospectus of the work gratis. Subscribers' names received by all Music-sellers, and the Publishers,

T. BOOSEY & Co., 29, Holles-street.

### THE SLAVE GIRL'S LOVE.

SUNG with great success by **MISS M. WILLIAMS**, at the Concerts of the Glee and Madrigal Union, composed for her by **EDWARD LAND**, is published at

Cramer, Beale, and Co.'s, 201, Regent-street.

### MR. CRIVELLI

**BEGS** to acquaint his friends and the public that a Third Edition of the "ART OF SINGING," enlarged and newly arranged in the form of a Grammatical System of Rules for the Cultivation of the Voice, may be had at his residence, 71, Upper Norton-street, and at all the principal Music-sellers.  
\* \* \* Soon will be ready, the French and German Translation.

SECOND EDITION.

### THE GIPSIES' TENT.

"**FAR o'er Hill and Plain**," Composed by **T. COOKE**. Soft Principals and Chorus. Newly arranged by Sir Henry R. Bishop, price 2s. 6d. The Original Edition may still be had, also in separate parts, 6d. each. Published by **T. Hedgley**, 12, Ebury-street, Piccadilly, and to be had of Messrs. Leader and Cook 63, New Bond-street.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THE DIRECTORS have the honour to announce that on **TUESDAY NEXT, MARCH 30**, will be performed (for the second time these four years), Donizetti's Opera,

**MARIA DI ROHAN.**

The principal characters by Madame Castellani, Mdle. Seguin (her second appearance in England), Signor Ronconi, Signor Polonini, Signor Rommi, Signor Soldi, and Signor Tambril. In the first act a **DIVERTISSEMENT** will be given, in which Mdle. Bruni, Mdle. Leblond, Helene Bellotti, Louise Bellotti, Kolenberg, Messrs. Alexandre and Minard and Mdle. Robert will appear.

COMPOSER, DIRECTOR OF THE MUSIC, AND CONDUCTOR,  
**MR. COSTA.**

The performances will commence at Eight o'clock on each evening. Tickets, Stalls, and Boxes for the night or Season to be obtained at the Box Office of the Theatre (which is open from 10 till 5), and at the principal Musicsellers and Libraries.

## SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, MR. COSTA.—On **FRIDAY NEXT, APRIL 2**, Haydn's CREATION. Vocalists engaged—Madame Clara Novello and Mr. Sims Reeves. The Orchestra, the most extensive in Exeter Hall, will consist of (including 16 double Basses) nearly 700 performers. Tickets, 3s.; reserved, 5s.; central area, numbered seats, 10s. 6d. each; at the Society's office, 6, in Exeter Hall.

## SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, MR. COSTA.—The subscription is one, two or three guineas per annum, which last year included eleven concerts. The present time affords a favourable opportunity for persons joining, the subscription dating from 25th March to a corresponding period next year. Haydn's Creation will be performed next Friday, 2nd, and Handel's Messiah, Wednesday, 7th April.

## THE HUNGARIAN MUSICAL COMPANY,

CONDUCTED BY CAPEL MEISTER KALOZDY, have the honour to inform the Nobility, Gentry and Public, that in consequence of the kind and flattering reception of their performance, they have relinquished engagements at Derby, Nottingham and Leicester, in order to give ANOTHER SERIES of THREE CONCERTS, under the most distinguished patronage, at the ST. JAMES'S THEATRE. The second Series will take place on the Evenings of Tuesday, March 30; Thursday, 1st April, and Saturday the 3rd of April. The performances will commence at half-past Eight.

Boxes, per night, to hold Six Persons, from £1 1s. to £2 2s.; Box, 4s.; Stalls, 5s.; Pit, 2s.; Amphitheatre, 1s.

Subscriptions for Boxes and Stalls received at Mr. Mitchell's Royal Library, 33, Old Bond-street; Sam's, St. James's-street; Eber's, Old Bond-street; Andrews, Old Bond-street; W. Olivier, Old Bond-street; Olivier, New Bond-street; Allcroft, New Bond-street; Pentum's, Strand; and at all the principal Music and Book Sellers; at the Box Office of the Theatre; and of Mr. George Warriner, Managing Director, 16, Pantion-square.

## ELLA'S WINTER EVENINGS. NOTICE.

THE LAST CONCERT will be on **FRIDAY NEXT**, instead of Thursday. Subscribers unable to be present may transfer their tickets. LEONARD, whose violin playing so captivated his hearers at his debut, will lead a Quartet and play a Concerto. Bottesini will play a Solo; Sterndale Bennett will play Mendelssohn's Air with Variations à four mains with Pauer, and the latter will also play a classical Mouchoir with accompaniment. Madame Leonard di Mendi and Signor Marras will sing. The performance will begin at 8 o'clock. Tickets, Seven Shillings each, may be had of Cramer and Co., Regent-street.

J. ELLA, Director.  
Madame Playel, Mdle. Gracover, Mdle. Craus, Hallé, and Pauer are the pianist engaged for the Musical Union. Viéuxtemps, Sivori, Piatti, Bottesini, and other eminent artists are also engaged. The first meeting will take place on Tuesday the 20th of April.

## MRS. JOHN MACFARREN

HAS the honour to announce **TWO MATINEES** of PIANO-FORTE and VOCAL MUSIC, which will take place at the NEW BEE-THOVEN ROOMS, 27, Queen Anne-street, on **SATURDAYS, MAY 1st and 29th, 1852**, under the Patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Camden, the Right Hon. the Countess of Bradford, and Lady Helen Stewart. To commence at Half-past Two o'clock. Mrs. John Macfarren will be assisted by M. Sainon, Signor Piatti, Mr. J. Belsir Chatterton (Harapist to Her Majesty), Miss Kate Loder, Mr. W. H. Holmes, and Mr. W. Sterndale Bennett; Madame F. Lablache, Miss Birch, Miss Poole, and Miss Dolby, Herr Reichart, Signor F. Lablache, and Mr. Frank Bodda, with other distinguished artists, whose names will be duly announced.

Ticket, 7s. each; Subscription for two to both Matinées, £1 1s.; Reserved Seats, 10s. 6d.; Subscription for two to both Matinées, £1 11s. 6d.; to be obtained at Eber's Library, 27, Old Bond-street; at the principal Musicsellers; and of Mrs. John Macfarren, 16, Stanhope-street, Hampstead-road.

## MR. NEATE

RESPECTFULLY announces that his **LAST THREE QUARTET** and PIANOFORTE SOIREEs will take place at the NEW BEE-THOVEN ROOMS, 27, Queen Anne-street, on the 31st inst., and 14th and 26th of April. Executants—M. Sainon, Cooper, Hill, Piatti, and Neate. A Ticket to admit three persons to one Soirée, or one person to three Soirées, £1 1s.; a Single Ticket, 10s. 6d. Programmes and tickets may be had of Mr. Neate, 2, Chapel-street, Portland-place, and at the principal Music shops.

## PIANOFORTES.

MESSRS. RÜST & STAHL, in calling the attention of Professors and the Trade to their unique instruments, beg to state, that in order to meet the exigencies of the present time, they now devote their undivided attention to the manufacturing of the upright Pianos only, viz., the Piccolo and Cottage; hence they are enabled to offer instruments, which for compactness of size, durability, and moderation of price, combined with an obedient touch, readiness, brilliancy, and purity of tone (without any disparagement to other manufacturers), they may confidently assert are beyond the possibility of competition. The principles upon which they depend for success in these days of free trade, being small profits and quick returns. To this they need only add, that their instruments are made of the best seasoned materials, have all the modern improvements, are warranted, and may be exchanged free of expense if not found to be in every respect perfect. Drawings and Lists of Prices forwarded, postage free.

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## JAMES STUART, PATENTEE,

AND for the last twenty-six years constructor and sole superintendent of the manufacture of the grand, grand square, and upright Pianos, manufactured by the Messrs. Collard, begs to inform the nobility, gentry, and the public, that he has **WITHDRAWN HIMSELF** from their ESTABLISHMENT, and respectfully requests that all communications be addressed to him at Stewart and Co.'s Pianoforte Manufactory, 3, Old St. Pancras-road.

## SIGNOR BILETTA

HAS the honour to announce to his Pupils and the Public that he has resumed his VOCAL INSTRUCTIONS, which were interrupted by his necessary attendance at the rehearsals of his new opera, "White Magic," now being performed at the Theatre Royal, Haymarket. Signor Biletta, as before, receives Pupils at home, 92, New Bond-street, or attends them at their own residence.

## HUNGARIAN MUSICAL COMPANY.

KALOZDY'S LETTER TO HENRY DISTIN.—"DEAR SIR, I have much pleasure in stating that the Hungarian National Music, published by you, as performed by my Hungarian orchestra, viz., polkas, marches, quadrilles, waltzes, mazurkas, &c. are the only genuine copies published, being exactly as I have arranged them for, and as performed by, my Hungarian Band."

All the Music, as performed by the Hungarian Musical Company, can be had, for Piano and Cornet, illustrated in colours, with full-length portraits of the performers. The following are now ready:—

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| No. 1, Peasant Polka                     | ... | 2s. 6d. |
| 2, Magyar (Hungarian) March              | ... | 2s. 6d. |
| 3, Mazurka Heroique                      | ... | 2s. 6d. |
| 4, Ilka Quadrille                        | ... | 3s. 6d. |
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